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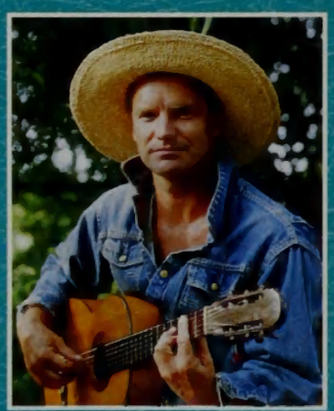


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COVER: The dining room of the 16th-century manor house musician Sting shares with his wife, film producer Trudie Styler, and their family in Wiltshire, England. Interior design by Alain Mertens. Photography by Christopher Simon Sykes. Portrait of Sting by Simon Brown. See page 56.



CONTENTS

January 1996

INTERIOR DESIGN

48 **On the French Riviera**
Classical Warmth for Saint-Jean-Cap-Ferrat
Interior Design by Axel Vervoordt
Text by Michael Peppiatt/Photography by Marina Faust

66 **Roman Forum**
Diversity Defines an Architect's Rooms
Interior Architecture and Interior Design by Antonio D'Andrea
Text by William Weaver/Photography by Robert Emmett Bright and Alessandro De Crignis

72 **A Spanish Landscape**
Renovating a Rustic Mill in the Province of Segovia
Interior Design by Matias Blanco-Cobaleda
Text by Nicholas Shrady/Photography by José Luis Pérez

80 **Renaissance for a Czech Castle**
The Schwarzenberg Legacy Is Renewed at Orlík
Text by Prince Michael of Greece/Photography by Marina Faust

94 **Private Lives at Courances**
Valentine de Ganay's Apartment in the French Château
Text by Susan Mary Alsop/Photography by Marina Faust

110 **An Austrian Epic**
Frederick R. Koch Rejuvenates a Historic Alpine Schloss
Architecture by Charles T. Young, AIA
Interior Design by Jerome Sutter
Landscape Architecture by Robert E. Truskowski, ASLA
Text by Brendan Gill/Photography by Fritz von der Schulenburg

128 **Ireland's Humewood Castle**
Breathing New Life into a Gothic Revival Masterpiece
Text by Malise Ruthven/Photography by Ianthe Ruthven

continued on page 6



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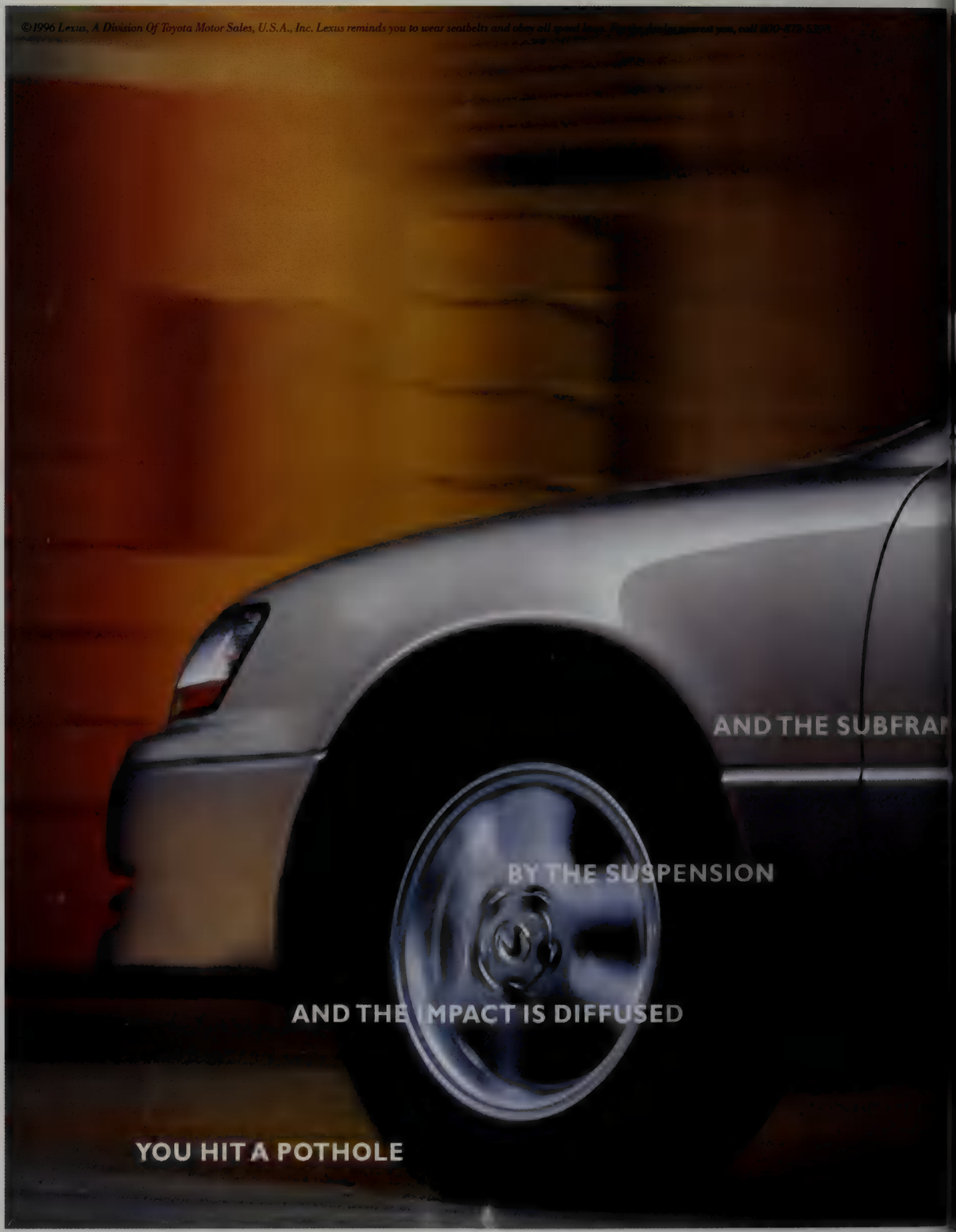
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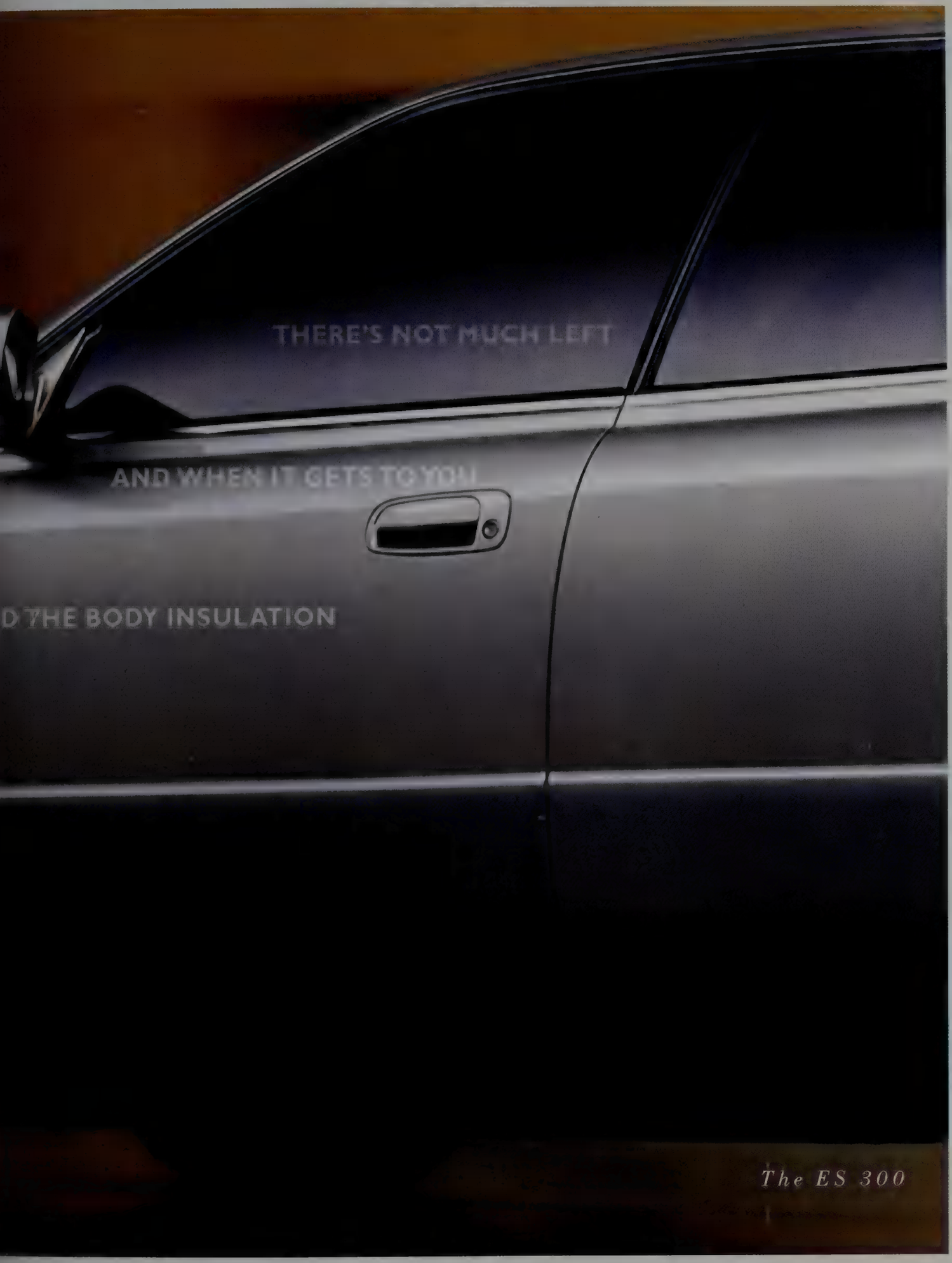
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CONTENTS

January 1996

SPECIAL FEATURES

56 **Architectural Digest Visits: Sting**
The Musician and Trudie Styler in England
Interior Design by Alain Mertens
Text by Elizabeth Lambert/Photography by Christopher Simon Sykes

86 **The Norwegian Folk Museum**
Celebrating the Country's Architectural Past near Oslo
Text by Elizabeth Gaynor/Photography by Kari Haavisto

100 **Historic Houses: Franz Liszt**
The Composer's Restored Residence in Budapest
Text by Nicholas Shrady/Photography by Lars Hansson

104 **Modernism at Sea**
A Clean-Lined Yacht Assembled in Holland
Interior Design by Bruce Gregga, ASID
Text by Michael Frank/Photography by Tim Clinch

118 **Architecture: Aldo Rossi**
A Lakeside Villa for Italy's Alessi Design Family
Text by Joseph Giovannini/Photography by Robert Reck

DEPARTMENTS

12 **Letters**

16 **Contributors**

18 **AD-at-Large**
Inside the Design World

26 **Portrait: Zaha Hadid**
Architecture's New Diva Makes an International Scene
By Joseph Giovannini

36 **AD Travels: Secrets of Vienna**
Nicholas Haslam Reveals His Top Shops
Text by Elizabeth Lambert
Photography by Marina Faust

144 **Reader's Directory**

145 **To the Trade**
Design World Sources

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CONTRIBUTING WRITERS:
Charlotte Aillaud, Susan Mary Alsop, Steven M. L. Aronson
Susan Cheever, Brendan Gill, Joseph Giovannini, Jesse Kornbluth
Elizabeth Lambert, Aileen Mehle, Suzanne Stephens, Judith Thurman
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CONTRIBUTING EDITORS: **Marilyn Evins, Jeffrey Simpson**
CONTRIBUTING PHOTOGRAPHERS:
Jaime Ardiles-Arce, Steven Brooke, Billy Cunningham
Marina Faust, Feliciano, Dan Forer, Daniel H. Minassian, Derry Moore
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ART AND ANTIQUES LIAISONS:
Serena Barrow (LONDON), **Sheri Sandler** (NEW YORK)

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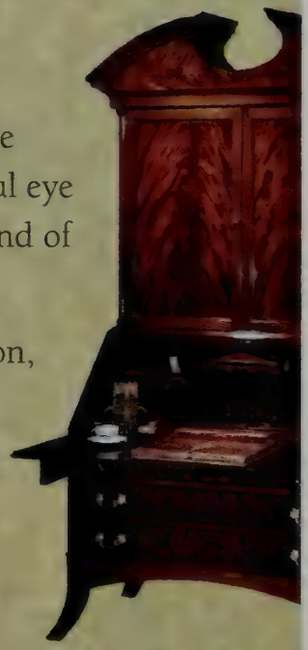


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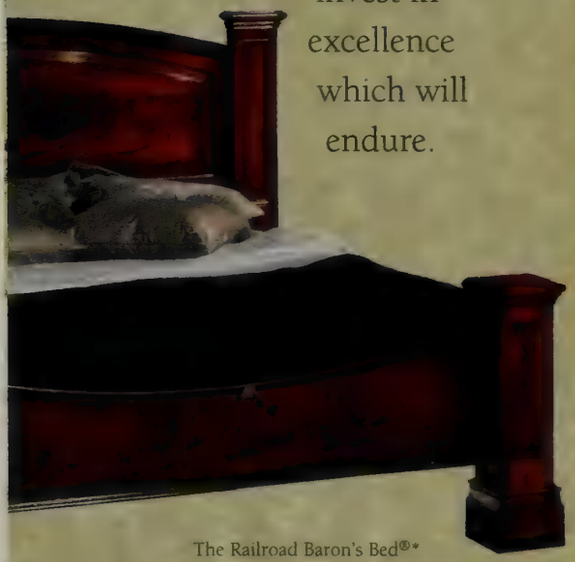
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LETTERS

The editors invite your comments, suggestions and criticisms.
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The September 1995 issue, which features exotic houses in various countries around the world, shows on the cover Dodo and Michael Cunningham-Reid's tower retreat ("A Kenyan Sanctuary"). The cover is actually quite stunning, but when I saw it I was immediately reminded of the 1770s pagoda "folly" at Chanteloup in the Loire Valley in France. The pagoda folly and the Kenyan sanctuary are of equal height and have the same number of stories. The bottom levels of both structures are surrounded by pillars, and the floors are surrounded by wrought iron balconies. The tops of the structures are surmounted by the same kind of ball, and just below the roof there is a round or octagonal design on the wall. These structures are identical. No doubt about it. Dodo Cunningham-Reid simply cannot be accurate in her statement that the form of it came out of a dream. She must be suffering from a repressed pagoda syndrome.

Suzy Greenspan
Toronto, Ontario, Canada

Dodo Cunningham-Reid responds:
My architect, George Wade, and I agree that the tower in "A Kenyan Sanctuary" resembles the French pagoda, but only on one side of the structure. I have never seen the mentioned tower in France. People wrote to us saying ours looks like the pagoda in Kew Gardens in London; others say it is just like a pagoda on Bali. A Russian wrote to me saying it has very strong Russian characteristics similar to those of wooden churches over there. I think the tower is all of these things and something of its own as well.

Your September issue shows a house in Brazil ("Brazilian Fallingwater"). We Brazilians are very fond of AD. We really like the way you present excellence in design and architecture. But during years of faithful reading, we have seen few articles about residences in Brazil. Our country has many different types of landscape and housing, including architectural remains from the old Brazilian kingdom. Our country homes have a very particular style, especially the main houses on the old coffee and sugarcane plantations. Every kind of architecture can be found in Brazil.

Carmen Maria Padilha
Rio de Janeiro, Brazil

I understand that your magazine is about architecture and not about politics, but I find it twisted and vulgar that you could run a story encouraging readers to visit a country where the sexual exploitation of children is a major source of foreign exchange: Thailand. Petra Carroll's piece, "Thailand's Regent Chiang Mai" (September), discusses the fine architecture one might find in that region's homes; what it fails to discuss, however, is the horrible architecture of the society living within those homes. Thailand is one of the foremost perpetrators of child sex crimes.

Lou Bank
West Linn, Oregon

The section on architects and designers whose work is featured in the magazine (The AD 100, September) gives *Architectural Digest* much greater appeal to professionals and the general reader alike.

John H. Simmons
Springfield, Missouri

Your special September issue, including The AD 100, made my cup runneth over. How very ingenious of you to have not only a synopsis of the interior designers' and architects' backgrounds but also a photograph of one of their projects!

Christina Fazzolari
Brooklyn, New York

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The fifth edition of our special Before and After issue appears next month, presenting smart solutions to a variety of design dilemmas. In Washington, D.C., a contemporary art collector decided to turn an abandoned bank building into a residence. In San Francisco, clients were looking for a way to update a classic interior by Frances Elkins without losing its magic. In Connecticut, the architectural firm Shope Reno Wharton was challenged with revamping an uninspired suburban house. In France, a stouthearted American worked to revive a ruined farmhouse. In New York, an editor wanted to transform a one-room apartment and terrace into a playful second home. And in Illinois, Margaret McCurry waved her architectural wand over a house that style forgot. The issue is filled with ideas for improving the spaces we live in—but it also provides vicarious thrills for anyone interested in the satisfying alchemy of design.

Paige Rense *Editor-in-Chief*

SUSAN MARY ALSOP is a historian and an *Architectural Digest* contributing writer. Her books include *Yankees at the Court*, *The Congress Dances* and *Letters to Marietta*.

MICHAEL FRANK's essays, articles and fiction have appeared in *The New York Times*, the *Los Angeles Times*, *Glimmer Train* and *Antaeus*.

ELIZABETH GAYNOR has written several books on architecture and design with photographer Kari Haavisto, including *Scandinavia: Living Design* and *Russian Houses*.

BRENDAN GILL, an *Architectural Digest* contributing writer, is the author of *Here at The New Yorker*, *Happy Times*, *Many Masks* and *A New York Life: Of Friends and Others*. He is chairman emeritus of the New York Landmarks Conservancy and the Institute for Contemporary Art.

JOSEPH GIOVANNINI, an *Architectural Digest* contributing writer, has written about architecture for *Art in America*, *The New York Times* and the *Los Angeles Times*. He designed and curated the exhibition "Frank Gehry in Bilbao," which ran from July to October last year at the Peggy Guggenheim Collection in Venice, and is working on a book about contemporary architecture.

ELIZABETH LAMBERT is an *Architectural Digest* contributing writer who lives in London.

PRINCE MICHAEL OF GREECE is the author of *The Crown Jewels of Europe*, *The Royal Houses of Greece*, *Alexandria: The Family Albums* and *La Bouboulina. Living with Ghosts* will be published by Norton in October.

MICHAEL PEPPIATT, who lives in Paris and London, is the editor of *Art International*. His biography of Francis Bacon will be published this year by Farrar, Straus & Giroux.

MALISE RUTHVEN is the author of *Islam in the World* and *The Divine Supermarket: Shopping for God in America*. He is currently working on a book about the Aga Khan and the Ismaili community.

NICHOLAS SHRADY lives in Madrid and writes for several publications.

WILLIAM WEAVER, an *Architectural Digest* contributing writer, is on the faculty of Bard College. He won PEN translation awards for *The Name of the Rose* and *Foucault's Pendulum* by Umberto Eco. His most recent publication is the English translation of Eco's *The Island of the Day Before*.

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INSIDE THE DESIGN WORLD

Architecture, Los Angeles Style

In mounting a presentation of **Franklin D. Israel**'s work over the past 15 years, the Museum of Contemporary Art invited the architect, who also teaches at UCLA, to design an "artist's project" rather than a straightforward retrospective. "One room is an installation that explores the concept of folding planes and inverted volumes, which is the direction my work is taking. It's architecture verging on sculpture," Israel says. The exhibition is on view Feb. 11–May 26. MOCA, 250 S. Grand Ave., Los Angeles, CA 90012; 213-621-2766 ..."L.A. is considered a design center, but it lacked a place for discourse on architecture," says architect Andrew Liang, who last year opened **Form Zero**, an architecture bookstore/gallery, in a building designed by Eric Owen Moss. In February Liang will show 150 photos of Austrian photographer **Gerald Zugmann**, whose new monograph is titled *Architecture in the Box: Architectural Photography 1980–1995*. Form Zero, 3960 Ince Blvd., Annex A, Culver City, CA 90232; 310-838-0222 . . . One of **Mario Botta**'s latest projects, the **Chapel of Mount Tamaro**, situated in the Alps behind the architect's base in Lugano, will be the subject of an exhibit at the Italian Cultural Center from March 20. Built in concrete with floors of porphyry, the chapel can be reached only by cable car. Italian Cultural Institute, 1023 Hilgard Ave., Los Angeles, CA 90024; 310-443-3250.



FOTOWORKS - BENNY CHAN



GRANT MUDFORD

Frank Israel's working model for the installation at MOCA (top), and his Arango-Berry house, Beverly Hills, 1993–94 (above)

Lutyens' Legacy

Sir Edwin Lutyens's granddaughter, Candia Lutyens, and her husband, architect Paul Peterson, have over the last decade replicated nearly 40 items Lutyens designed for the home, including the Napoleon chair (*AD-at-Large*, Aug. 1988), lighting and pepper pots.

Most of the furniture reproduced (below) by **Lutyens Design Associates** is from the Viceroy's House in New Delhi, which Lutyens designed in the 1920s. The Petersons usually work from his detailed drawings, housed in the archives of the Royal Institute of British Architects. "Sometimes we have to simplify, but we're careful about the proportions because that was his genius," says Candia Lutyens, the only surviving child of Lutyens's only son and the holder of her grandfather's copyright. Lutyens Design Associates, 61 St. John's Ave., London SW15 6AL; 181-780-5977.



COURTESY LUTYENS DESIGN ASSOCIATES

An Englishman's Castle

When Englishman Timothy Richards sets out to make an architectural model, he is both technician and artist, paying close attention to structure as well as to the texture of a façade. His commissions—from Buckingham Palace, Oxford University and the Spanish government, among others—include the Temple of the Four Winds at Castle Howard (below), designed by Sir John Vanbrugh; the 18th-century Queen Anne House, the work of James Wilson; the Charles Rennie Mackintosh–designed Glasgow School of Art; and the Queen's Doorway at Kensington Palace. His biggest assignment to date was a large model of the 16th-century Catedral de Almería commissioned by Spain for the 1992 Expo.

His workshop also produces a series of eight façades designed to serve as bookends. Richards will re-create either the façade or the entire building in the round. One thing he won't do is "play around with the architecture." Timothy Richards, 59 West View Rd., Keynsham, Bristol BS18 1BQ; 117-986-2318.



COURTESY TIMOTHY RICHARDS

continued on page 20

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Bernheimer on the Block

One of the world's largest and most prestigious private carpet collections will be auctioned off by Christie's in London on Feb. 14. Amassed in the late 19th and early 20th centuries by the **Bernheimer** family, the carpets offered are as impressive as those in the Berguiat sales of 1925–26. "It's one of the great old collections," says William Robinson, director of Christie's Islamic department in London. "It's probably the most important collection involving top examples from all areas of the classical-carpet-collecting field to have come on the market since the war."

Founded in Munich in 1863, the House of Bernheimer evolved from a small textile shop into a prominent art and antiques establishment with fabrics and interior decorating departments at Lenbachplatz 3. But by the 1980s the firm had become too unwieldy; Konrad Bernheimer, the fourth generation of the family, sold the house and its holdings and set up shop elsewhere in Munich with a smaller but choice selection of antiques. The decision to sell the 200 carpets—as well as 708 lots of rare textiles (Coptic textiles, ecclesiastical vestments, wall panelings and tapestries) that will be auctioned over the course of five sales beginning in March—was a difficult one for Konrad Bernheimer. "I grew up with the carpets. My grandfather gave them names, like Sultanläufer and Grassteppe," he says. "But I never became a carpet maniac. When I saw I wasn't living with the collection because it was always rolled up and stored away, I decided I wanted to give others the opportunity to acquire pieces that were bought at the turn of the century and haven't been on the market since."



PHOTOGRAPHY COURTESY CHRISTIE'S

A fragment of an early-17th-century vase carpet from south Persia



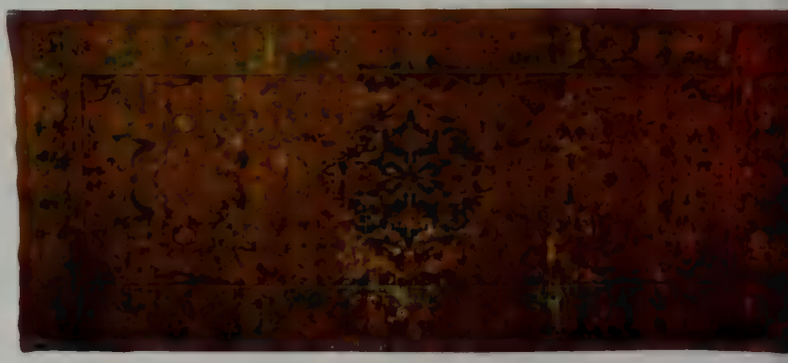
The library of the Bernheimer apartment at Lenbachplatz 3

The Bernheimer collection represents a broad range, from a 16th-century Spanish carpet fragment to Egyptian and Chinese rugs—the vast majority being town or city, not tribal, weavings. The two largest groups of carpets in the Bernheimer collection are 17th-century Isfahans and 17th- and 18th-century Ushak medallion carpets. Among the gems in the sale are a 16-by-7½-foot 15th-century Mamluk carpet that is rare because of its size (estimated to fetch between $500,000 and $700,000) and a 17th-century silk-and-metal-thread Persian carpet known as the Bernheimer Polonaise (estimate $400,000–$600,000). Some of the carpets are worn but possess academic value, such as a Mamluk transitional rug, woven in Cairo in the early 16th century using traditional techniques and coloration but in a new style reflecting the recent Ottoman takeover of Egypt, and a fragment of a 17th-century south Persian vase carpet distinguished by interlacing red and yellow arabesques on a vivid blue ground. "The drawing and the coloring are exquisite," Robinson says of the fragment, which was exhibited in 1976 in Sheffield. Christie's, 8 King St., St. James's, London SWIY 6QT; 171-839-9060.



A 19th-century Bergama rug from west Anatolia (above)

The 17th-century Bernheimer Polonaise (below)



continued on page 22

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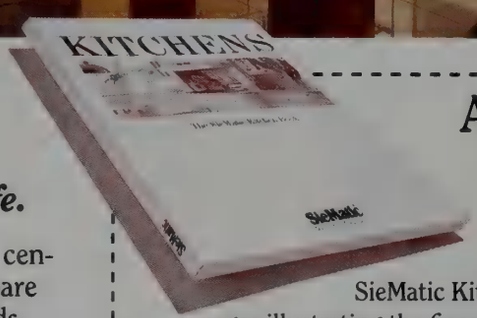
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Ode to Florence

I took possession of my own chair and put up my feet on the cushions and was charmed," wrote Elizabeth Barrett Browning, describing a return to her beloved **Casa Guidi** in Florence.

Now it is possible for others to be charmed. The apartment where she and Robert Browning settled after their elopement, where they lived "like two owls in a hole" for the 14 happy years of their marriage and where their son, Pen, was born, is owned by Eton College and has been restored by the Landmark Trust, an English charity that rescues buildings of architectural and historic interest and makes them available for vacation rentals.



THE NATIONAL PORTRAIT GALLERY, LONDON

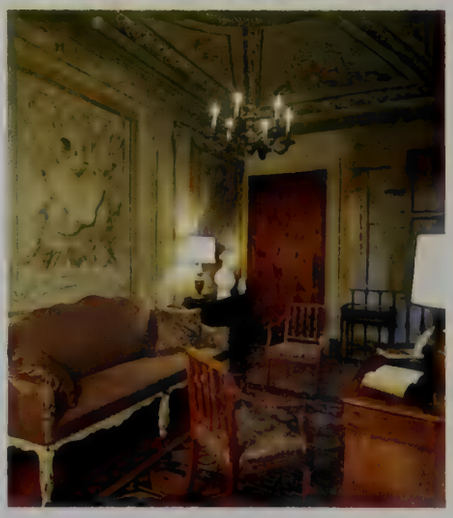


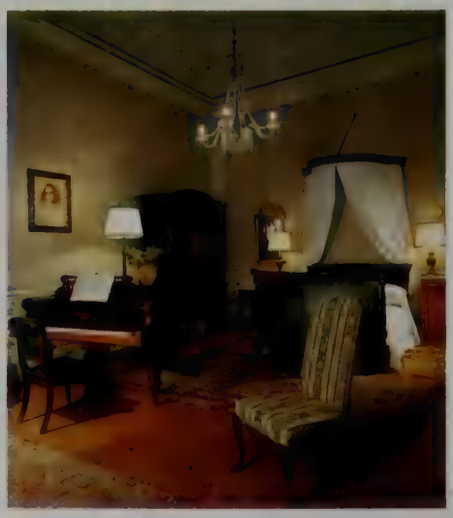
THE NATIONAL PORTRAIT GALLERY, LONDON

Robert Browning and Elizabeth Barrett Browning (above), painted in 1858 by Michele Gordigiani



PHOTOGRAPHY: ROBERT EMMETT BRIGHT





The drawing room at Casa Guidi (top) was where Elizabeth Barrett Browning usually wrote, sitting in a chair with her feet up. The study (above left), where Robert Browning wrote, has his desk. Their son, Pen, was born in the master bedroom (above right).

Casa Guidi was the Brownings' affectionate name for the four grand rooms they rented in the Palazzo Guidi, a Medici palace near the Pitti Palace. Robert Browning describes finding furniture in the antiques markets in "Old Pictures in Florence." They chided each other for mutual extravagance (his six chests of drawers, her eight sofas) and exulted in a fine mirror that was a bargain.

They would step out to walk the 20 paces up and down the balcony. Robert wrote that in her last days he would encourage her to " 'come and walk up and down once. Just once' . . . and she came to the window and took two steps on it but it fatigued her too much, and she went back and lay down on the sofa—that was our last walk."

The Landmark Trust has re-created those years, collected the appropriate bric-a-brac, even tracked down the mirror that gave the Brownings so much pleasure. His desk is there, and the bookshelves are filled with biographies and poetry. The rooms are particular to a time and a place and two people. Outside is the city they loved. As Elizabeth Barrett Browning put it, "At Pisa we say, 'How beautiful!,' here we say nothing: it is enough if we can breathe."

Casa Guidi sleeps five and can be rented through the Landmark Trust, Shottesbrooke, Maidenhead, Berkshire SL6 3SW; 1628-825925. The trust encourages prospective renters to first buy its detailed handbook, which lists its 150-odd restored properties. The handbook ($19.50) is available in the U.S. from the Landmark Trust, 28 Birge St., Brattleboro, VT 05301; 802-254-6868. □



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PORTRAIT: ZAHA HADID

ARCHITECTURE'S NEW DIVA MAKES AN INTERNATIONAL SCENE

By Joseph Giovannini



TIM BEDDOW

The woman with the famously volcanic temperament hardly shies from confrontation.

Perched on high, transparent acrylic heels, enveloped in sculptural Issey Miyake wraps worn upside down, smiling through huge eyes mercilessly lined and shaded, Zaha Hadid certainly looks operatic, but this real-life Aida is only on temporary loan to opera from architecture. In 1994 the Iraqi-born, London-based architect won an international competition to design the Cardiff Bay Opera House in south Wales with a proposal for a building composed of dynamic crystalline prisms that may put that ancient city back on the international map. Look at those sharply angled corners and hear high C.

Since the Prince of Wales donned the mantle of architecture critic a decade ago and called the modernist proposal for an addition to the National Gallery a "carbuncle," architecture in England has been short of oxygen. In a single brilliant stroke amplified by pitched controversy, Hadid's scheme aerates the musty scene that was disheartening for many architects because so much recent British design looked to the past rather than the future. Hadid's opera house, her first major building in Britain and her third anywhere, is not a study in politely matched cornice lines and intricate brick patterns but a bristling geological fractal that will front Cardiff Bay as it confronts staid attitudes and static compositions. The architect likens her design to a necklace with the big rocks turned toward the inside; the good burghers of Cardiff think of it as a cluster of glass prows pointed seaward.

Schooled in England, Switzerland and Beirut and trained at the Architectural Association in London, the Iraqi aristocrat might once have been introduced to Prince Charles at a ball. Instead they face off in Cardiff in a riveting cultural encounter that challenges the prince on his home territory. One critic baldly noted that the resolutely futuristic opera house was "a slap in the face for the Prince of Wales' classical revival tendency." The architectural community and the London press generally hailed the refreshing and unexpected project as a triumph of the art of its time, open to rather than defensive about the future.

Hadid first captured the mind and eye of the profession more than a dozen years ago after her competing scheme for the Peak, a sports and social club on the heights overlooking Hong Kong, was plucked from a pile of rejects by a late-arriving judge. What seemed an eight-story stack of

"England is absorbed by its past, and the whole point of architecture is to move ahead," says architect Zaha Hadid (above, in her London flat). "The English like eccentrics—so you have a lot of personal freedom and can do what you want as an artist. But beyond that, when it comes to actually backing you or giving you a commission, they support you just to a point. Only recently have there been competitions here, as there are in Germany, France and Holland, for people with no track record." An established visual theorist, Hadid's controversial modernist designs range from products to urban projects.

continued on page 28

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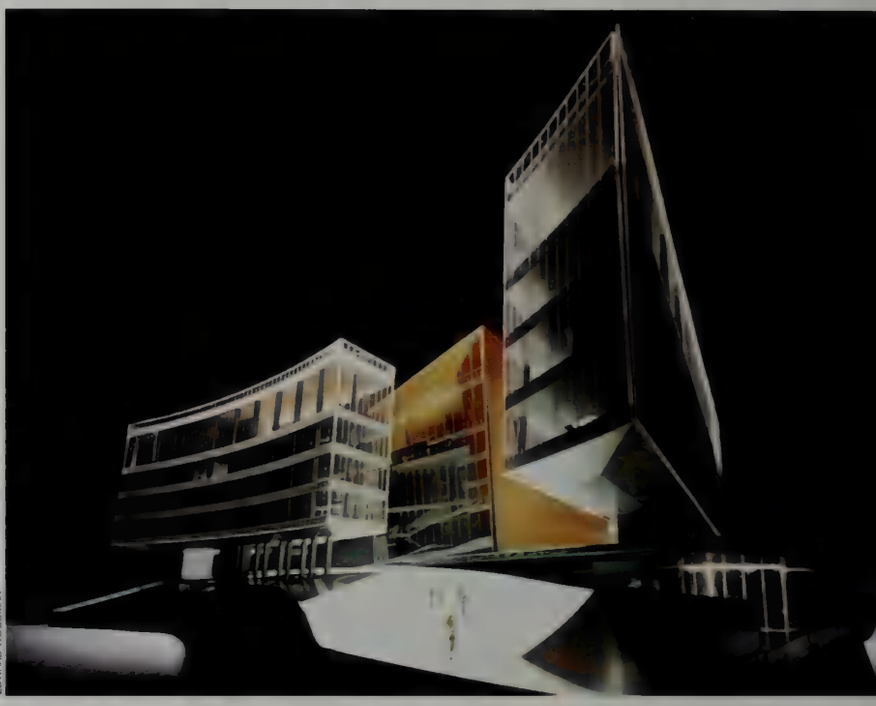
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ARCHITECTURE'S NEW DIVA MAKES AN INTERNATIONAL SCENE
continued from page 26

BELOW: Hadid's prowlike IBA public housing tower in the Kreuzberg area of Berlin was completed in 1993. The converging façades are, at left, metal panels with window openings and, opposite, mullioned glazing. Remarks Hadid of her contribution to an "erratic" neighborhood with various building types and periods: "Homogeneity was doomed from the start. It wasn't necessary to be polite to fit into the landscape."



CHRISTIAN RICHTERS

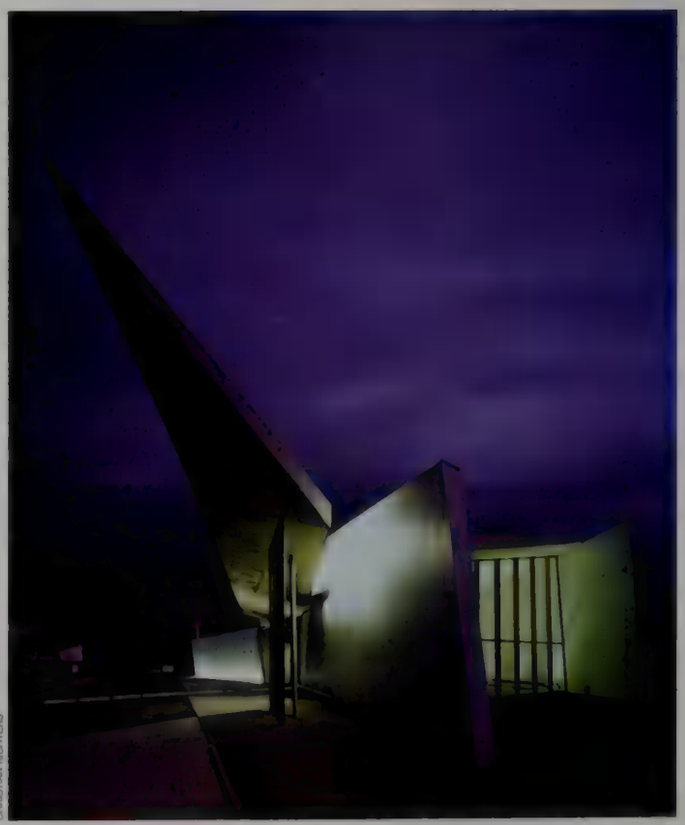


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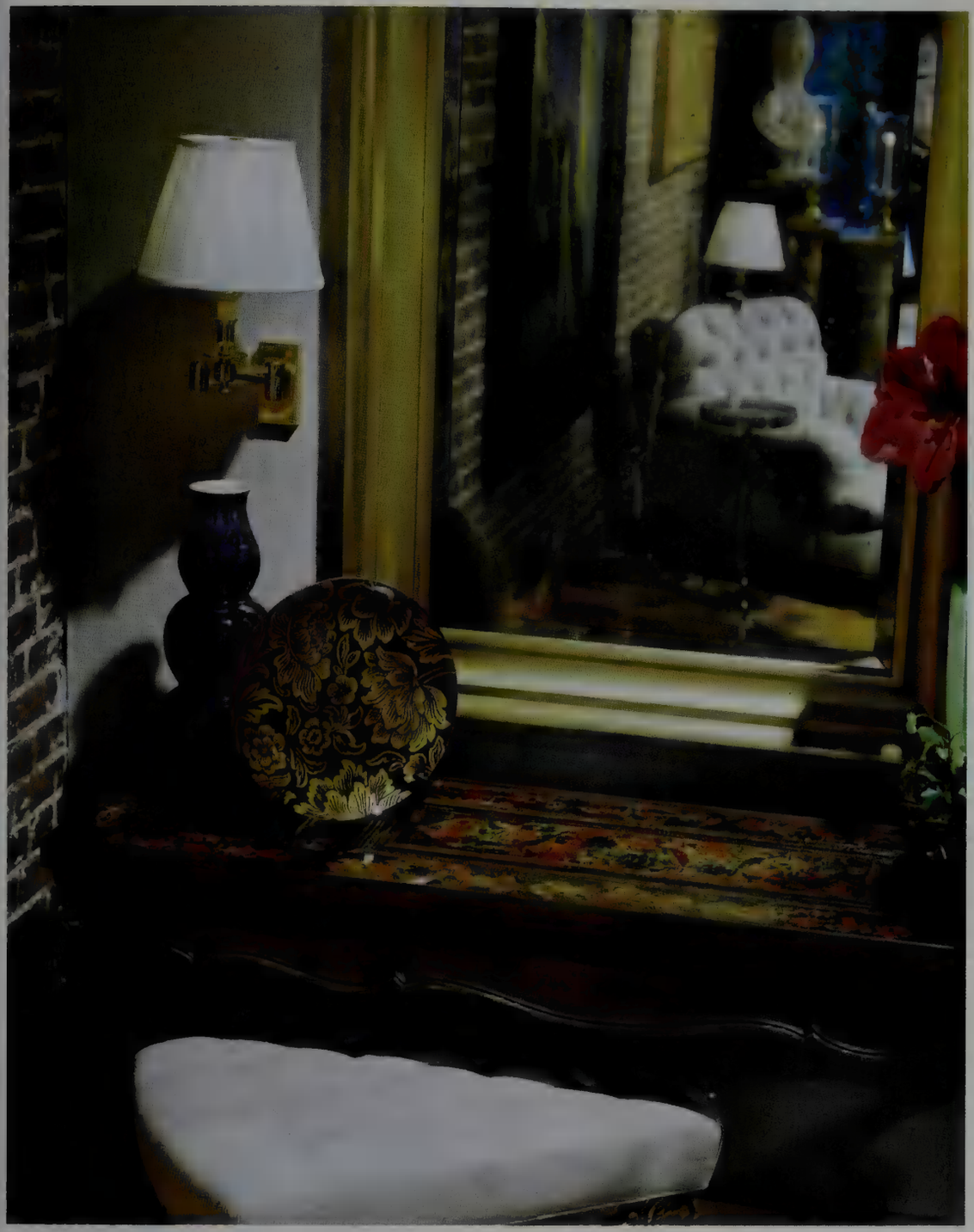
"It addresses the often mutually exclusive paradigms of urban design: monument and space," says Hadid of the Cardiff Bay Opera House in south Wales. ABOVE: A model of the facility shows an open courtyard rising to a break in the fragmented waterfront façade, beyond which lies the main auditorium. BELOW: Hadid's 1993 fire station for the Vitra Furniture Factory complex in Weil-am-Rhein, Germany, is defined by walls that "puncture, tilt and break" according to functional requirements, creating a division between inside and out that is "precarious."

skyscrapers turned on their sides and thrusting out from a cliff like an exploding rock crystal won the competition, sending tremors through a profession amok in the modernist/Postmodernist style wars: This work differed from both. The scheme marked a shift in sensibilities from the certainties of the past and the moral pieties of industrial modernism to adventures in complexity lying between order and chaos. Passionate yet cool in its abstraction, the design was also teasingly witty: A roadway swept through the open spaces between floors of this urban resort, allowing headlights to rake bodies diving from platforms into the outdoor pool. Poised in space, the building was daring, dangerously beautiful and as revolutionary for architecture as a twelve-tone scale—it was architecture of a different and very unexpected order. "When I did it," Hadid says in her gravelly voice, rubbing out a Marlboro in a protoplasmic glass ashtray, one in her large collection of organically shaped vases and bowls, "I almost believed in zero gravity, that buildings could float."

One of the most ferociously inventive talents now practicing, Hadid makes breakthroughs with alarming regularity. In her first project as an independent architect in 1979, she ambitiously sought to redefine no less than the way



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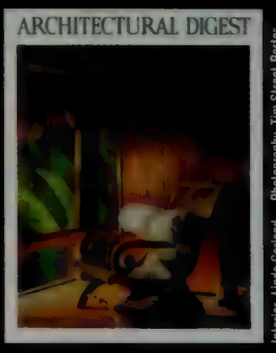
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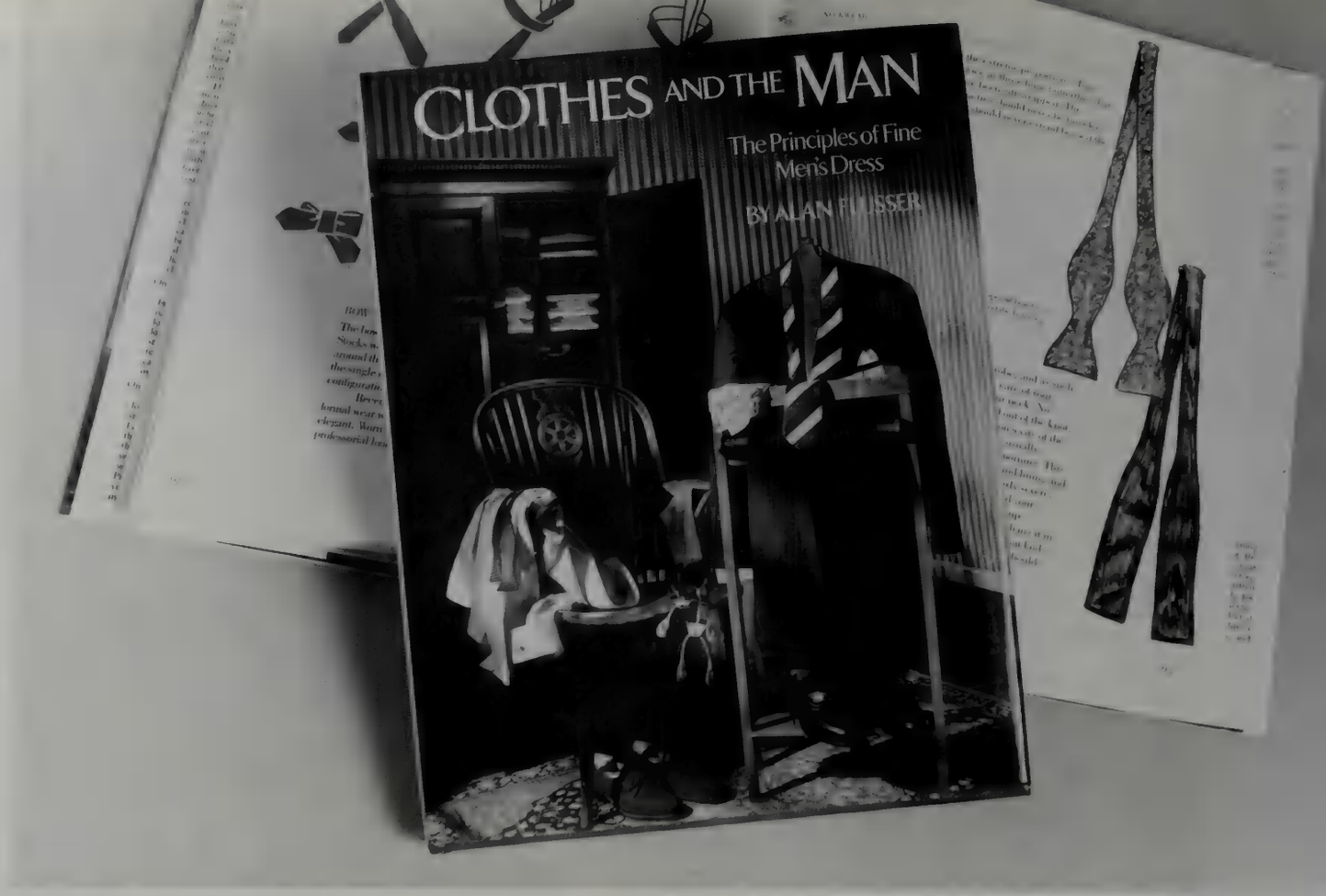
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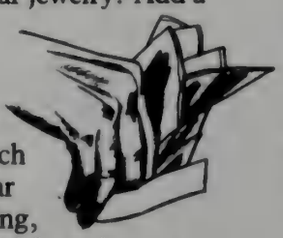
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TIM BEDDOW

Her paintings and drawings are "testing fields," Hadid says, "a means of investigation." ABOVE: In her living room are her entry for the 1985 Grand Buildings, Trafalgar Square competition and, below, her design for the 1983 Peak Club in Hong Kong. The sinuously shaped glass objects are part of a collection. RIGHT: Hadid's residence is furnished with free-form sculptural pieces of her design. The "Wavy Back" sofa features an undulating back affixed to the wall; her tables—"Metal Carpet" and, in the foreground, "Sperm"—echo architectural themes. Complementing their structural complexity is a glass bowl from Fontana Arté.

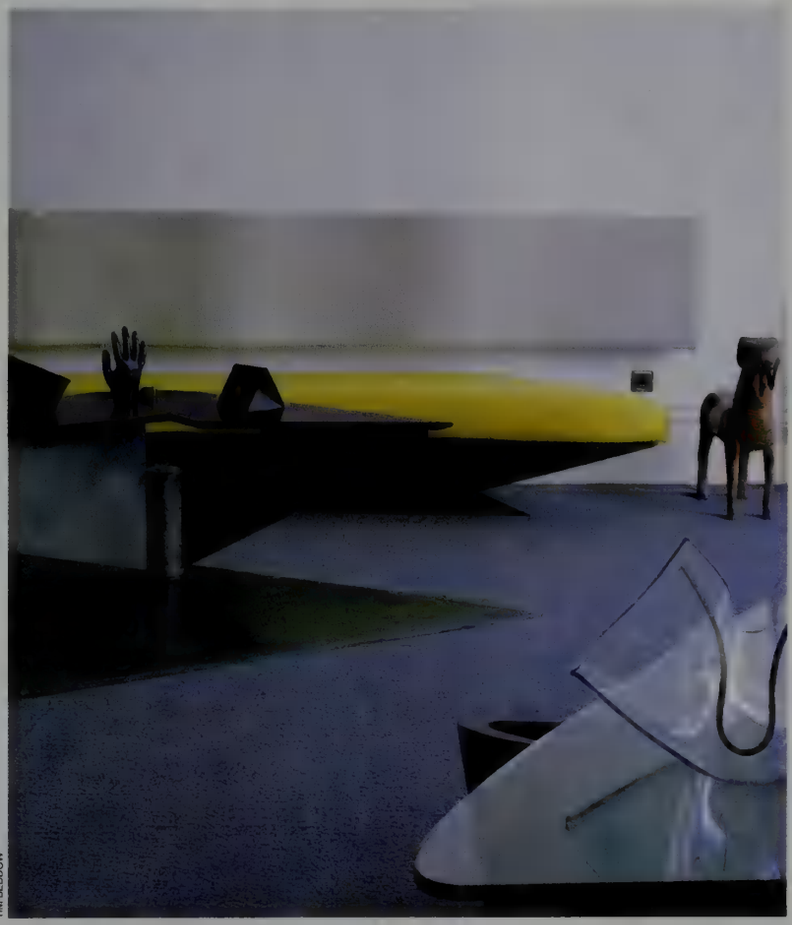
floor plans are conceived. For a competition to design the Irish prime minister's house and its attendant State Guest House outside Dublin, Hadid broke open the walls of an existing walled garden by hitting one side with an imaginary mallet, simulating the thrust of the long swooping driveway. Under its impact the rectangle shattered into a spray of broken, dynamic forms shooting through each other, generating other forms in chaotic configurations. "The fluidity of the plan, its fragmentation and randomness, were all meant to question how to make and use space," she says. The woman with the famously volcanic temperament who hardly shies from confrontation instinctively used confrontation itself as a design strategy: *Fragmentation, collision* and *rupture* are words that characterize work that somehow transcends violence to dwell in fields of charged serenity. Her designs understand the equation of matter and energy.

Hadid was building on a foundation of modernism acquired at the AA. There, she uncovered the latent three-dimensionality of the paintings of the Russian Suprematist Kazimir Malevich, whose spatial theories and zero-gravity forms, propelled by notions of visual force, were locked into his canvases. "People often do funny little buildings that usually grow out of banal plans," she says. "Malevich led me to question the basic plan—how you move through it and inhabit it."

Working in a lofty red-brick Victorian schoolhouse, Hadid for many years ran what seemed to be an experimental painting studio—famed for her tableaux—rather than an architectural office. Only a few commissions were built. Without any realized large-scale projects, she acquired a reputation as a paper architect—a visual theoretician inventing a new physics of space that was exciting but impracticable.

Hadid insisted all along that she was proposing nothing more complicated structurally than standard highway construction, but still her striking renderings, full of counterintuitive spatial illusions, defy easy understanding. In sweeping panoramas boldly painted with acrylic and watercolor, she creates composite drawings of projects seen from different angles—storyboards of a design showing a building in rotational or processional sequences, at times exploding into constituent parts. Sometimes she sets buildings against dark backgrounds, which seem to warp her cityscapes in the rubberized curvatures of space-time, allowing multiple perspectival views in complex juxtapositions. In a design feedback loop, the distortions of her freehand perspectives often affect the shapes and spaces of her buildings—walls incline, ceilings slope. Compressing, stretching and shearing forms, she bewitches space.

The commission that would finally prove the feasibility



TIM BEDDOW

continued on page 32

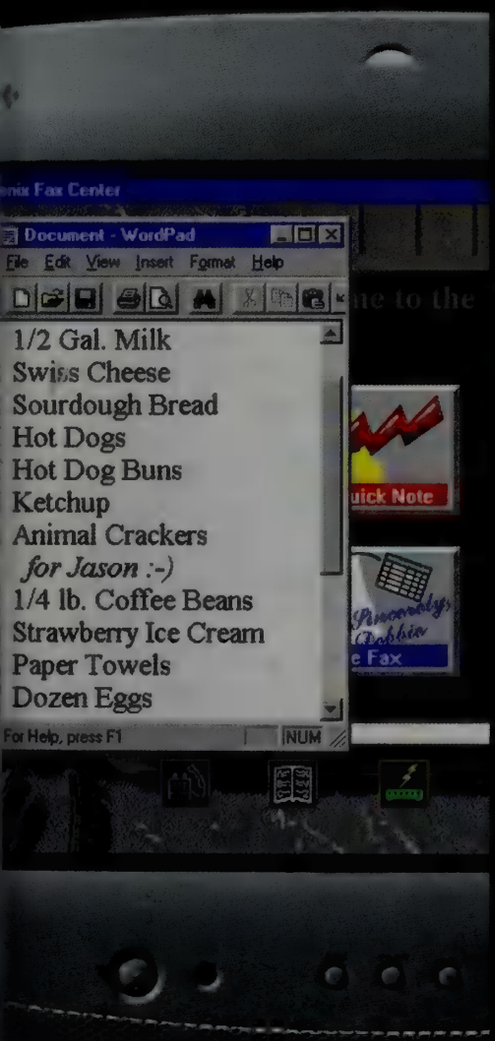


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ZAHA HADID

continued from page 29

of her hypnotic visions took the form of a fire station for the Vitra Furniture Factory in Weil-am-Rhein, Germany, finished in 1993. Creating long exterior walls that triplicate forced perspectives, she whooshed forms so that they seem to zoom forward like vectors. With volumes stretched through the illusion of optical acceleration, the building projects the swept-back visual dynamics of a stealth bomber. The design showed that she had taken the reinvented plan into three-dimensional space and devised the volumes in a way the Suprematists never achieved: She superseded her mentors. The Vitra Fire Station was a design of audacity and power, and nothing was lost in the translation from paper to space. Floodlit at night, the building looked exactly like the paintings. The vision could be built.

The sheer beauty of Vitra masked the fact that Hadid designed the structure to play a social role in the factory. In addition to the capacious garage, she developed an exercise space overlooking a grass yard with seats and a barbecue, and a generous second-story clubroom. The building is not a narcissistic form demanding admiration but a very hands-on public place that helps people meet and develop a social identity within a large factory. "I believe architecture is fundamental to improving people's lives," Hadid says. "Too often people do not consider the values of a building but see only what a building looks like."

At Cardiff, she conceived the opera house as a necklace looped around an elevated courtyard open to the bay. The glass-faced complex, with large prismatic "jewels" housing the opera hall and various rehearsal studios, functions as a backdrop for an urban living room that can serve as a stage for outdoor concerts and gatherings. The two-thousand-seat theater is asymmetrical, freeing performers from the strict axiality and frontality of conventional halls. Hadid ramps the courtyard up from the streets, making this most urbane design into a scalable, usable building with spaces ac-

cessible to people without tickets. As for fitting into context: "This is no place for spineless heritage-style architecture," wrote one critic. "Only a building of real invention and quality can help to lift the face of a drab corner of south Wales."

Hadid won the competition, but complications ensued. Her design was shown locally, along with the runners-up, and a poll revealed that many people disliked it. Cardiff newspapers battled over the issue, and the controversy soon hit London. The Prince of Wales was conspicuous by his absence, but Colin Amery, a member of his inner group of architectural advisers, weighed in against the design, calling it "the kind of absurd architectural arrogance that the public has long learned to distrust." A poison pen, using the name Piloti, wrote demagogic broadsides: "a monumental folly at the taxpayer's expense which will be surrounded by camera-clicking Japanese architects day and night."

Reasoned an official of the Society of Architects in Wales, "We are designing for thirty to forty years ahead, not for the 1990s, and what is produced now may seem strange to the layman or woman. I don't want to criticize other designs, but hers was undoubtedly the outstanding one. . . . I think it's very sad when something as important as this is designed by someone so brilliant who is then pilloried."

"Why not kick the arty, intellectual Arab woman when she's down?" asked one journalist who, like most of the London press, took up Hadid's defense.

The tiff went on television, when the normally outspoken Hadid temporarily assumed a demeanor of beatific calm as the cameras rolled. Hadid became in a few short weeks La Hadid, the rare architectural celebrity recognized by taxi drivers. The opera house was famous.

Over the vociferous objections of the architectural community, the trustees of the opera invited some of the other finalists to re-present their proposals. Meanwhile, Hadid was asked to refine her design. The president of the Royal Institute of British Architects protested the unorthodox procedure, but opposition still loomed ominously: A few powerful men appeared to be pulling strings, risking a fiasco that threatened to sink the entire project.

Yet Hadid won again. Her design was vindicated and her nomination confirmed. The project awaits only final approval of funding from the Millennium Commissioners, to be announced early this year. "Like the Eiffel Tower and Lloyd's, it will be savaged for a while before drifting into acceptability and finally respect," wrote an observer. Another hailed the work as "the world's most important building designed by a woman." Most touchingly, a distinguished Arab gentleman introduced himself to Hadid at a London restaurant and said, in Arabic, "You have lifted our heads."

The saga acquired a significance of wider scope than the radiance of a single incandescent building. The design helped focus a troubling cultural discussion and redirect a nation's attitude about contemporary architecture. Assuming funding, the Cardiff Bay Opera House will raise its curtain on the millennium in the very symbolic year 2000. □





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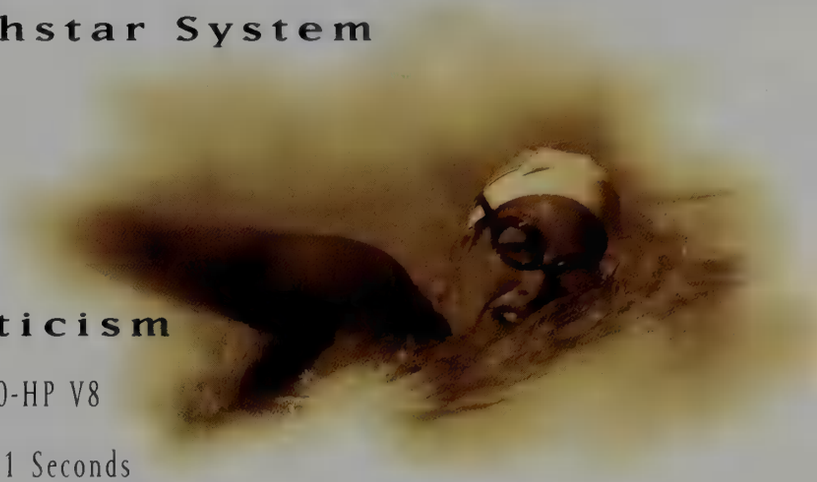
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NICHOLAS HASLAM REVEALS HIS TOP SHOPS

Text by Elizabeth Lambert *Photography by Marina Faust*

Vienna used to be everybody's grandmother," says London designer Nicholas Haslam, "a beautiful old dear with a glittering past and a lot of drowsy memories."

Now the nap is over. Vienna, built as the center of an empire, is resuming its rightful place in the middle of the action—no longer the last outpost before the Iron Curtain but the first destination for Eastern Europeans who arrive with their new money. Its architectural jewels have been cleaned and polished, its shops maintained to exacting standards.

J. & L. Lobmeyr on Kärntnerstrasse, the famous walking street, is one of those shops. It was a favorite of old Vienna, and it is a favorite of designers today. The chandeliers for the Metropolitan Opera House in New York and for the Kennedy Center in Washington, D.C., were made by Lobmeyr. "It's the best glass shop in the world," says Haslam. "All the aristocracy of Europe came here for fine crystal engraved with their initials entwined. Some of it is in the glass museum upstairs, pieces like the exquisite but simple glass created for Emperor Francis Joseph—







"Vienna is the ultimate civilized city, a delightful blend of old and new," says London-based designer Nicholas Haslam. "I walk to all my favorite shops." ABOVE: "Lobmeyr, with its fine glassware and china, is a source of wonder and inspiration." ABOVE LEFT: Colorful modern glass fills shelves. LEFT: Haslam looks at glass made by Adolf Loos in 1929.

continued on page 40



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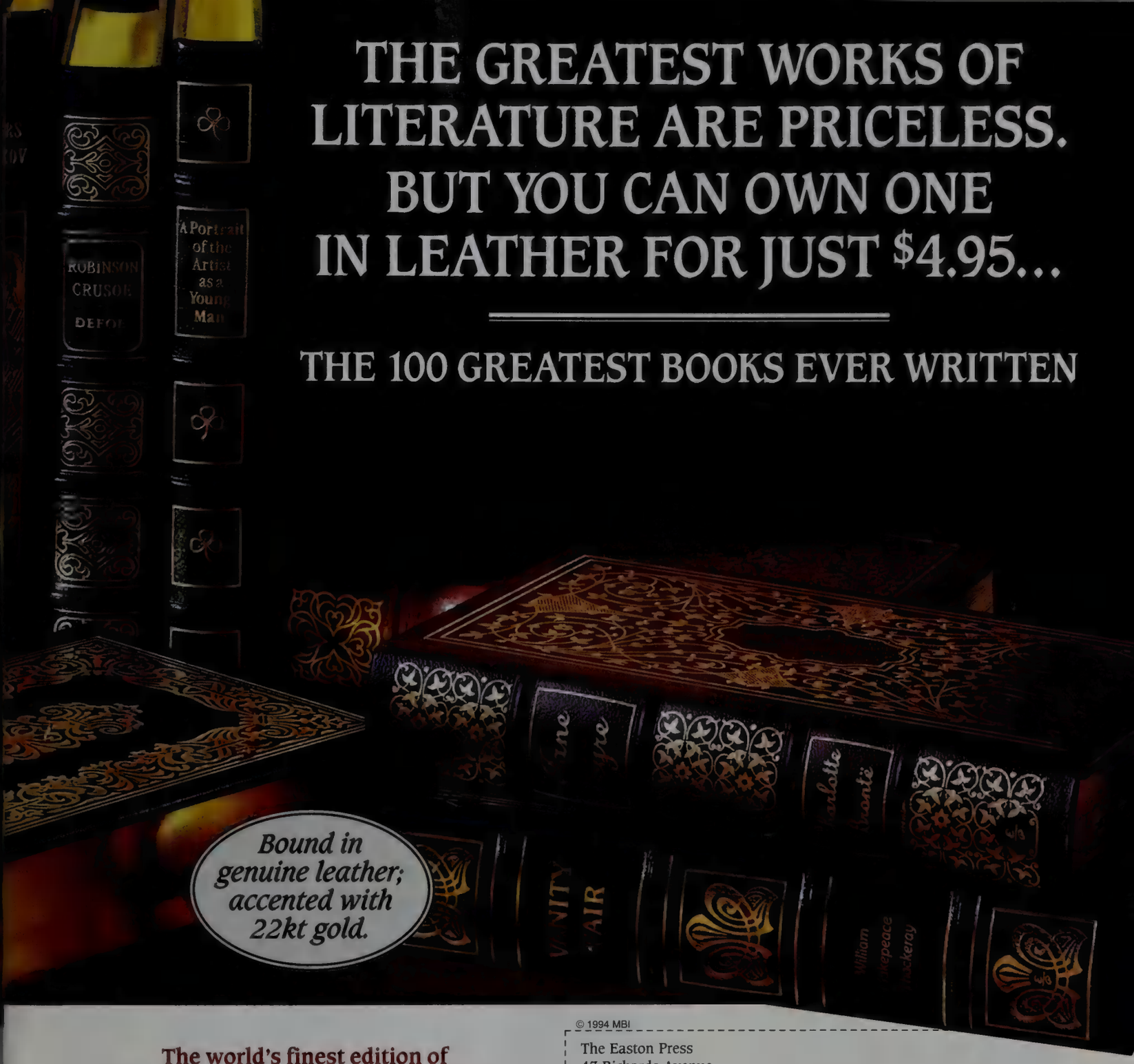
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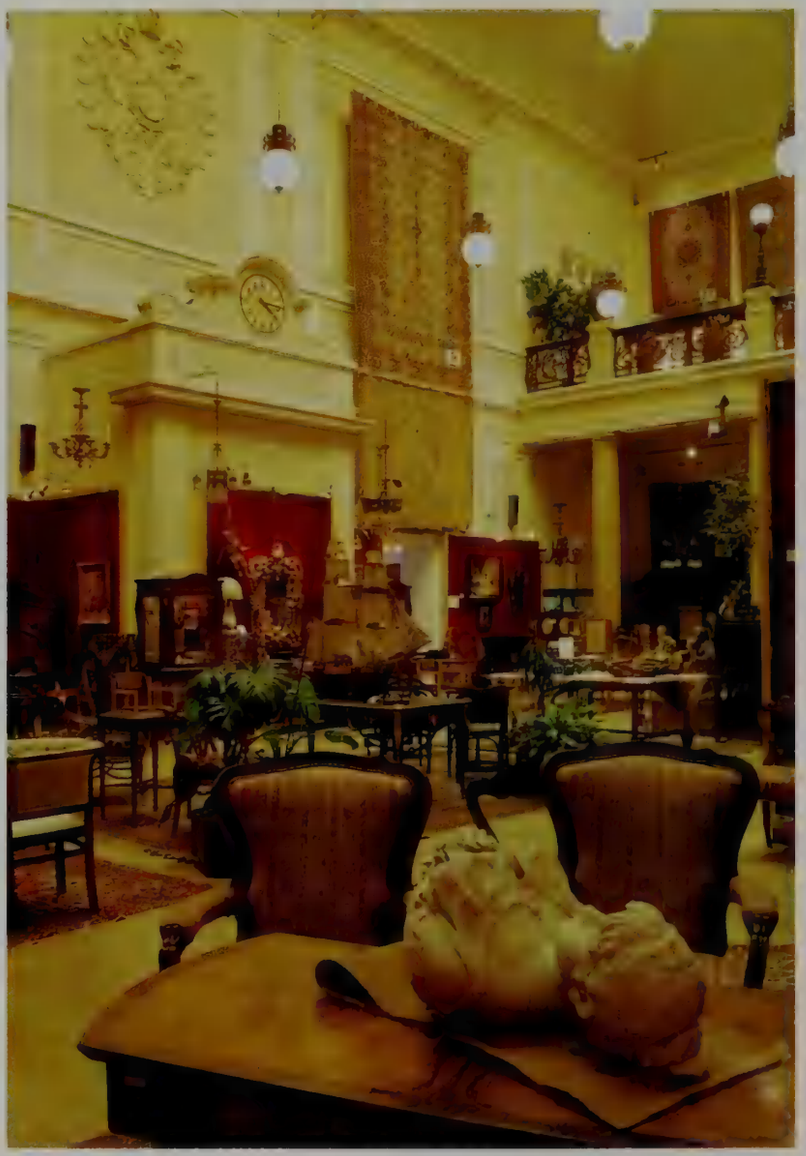
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NICHOLAS HASLAM REVEALS HIS TOP SHOPS

continued from page 36



ABOVE: "Georg Prachner has the best books, particularly on art and architecture," says Haslam. "I admire him for his love for and knowledge of the city. He has books on Vienna that no one else carries."



exactly what I would have if I were the emperor—and the glass made for Archduke Francis Ferdinand, who was shot at Sarajevo. But my favorites are those made for the poet and librettist Hugo von Hofmannsthal. His granddaughters are friends of mine in London, and his great-granddaughter is my goddaughter. Those glasses make him more immediate."

Lobmeyr still accepts special commissions. The shop's craftspeople can also copy any glass in the museum, but the minimum order is fifty because the first ten are usually thrown away. It takes the blower a few tries to achieve perfection.

Haslam stocks up on glasses designed by Adolf Loos, then walks six doors down to Georg Prachner, a treasure house of books on art and architecture. "Anybody new to Vienna should come here first for the essentials that Mr. Prachner publishes in English. There's a short history of Vienna and a *small* book on the music of Vienna. That's concise writing for you. His guide to the architecture of Vienna is an invaluable companion in this city where everyone walks. But that's what I love about Vienna—the grand scale of the buildings in such a tiny city."

Behind Kärntnerstrasse is a network of small streets, and he scouts those well, stopping at Köchert, the court jewelers on Neuer Markt, to admire the shop, designed in 1873 by Theophil Hansen, the Danish architect who also built the Parliament building on the Ringstrasse. "It's a miracle of survival," says Haslam. "Nothing has changed since then but the jewelry, which is contemporary and chic."

He seeks out Robert Horn's shop in a passage on

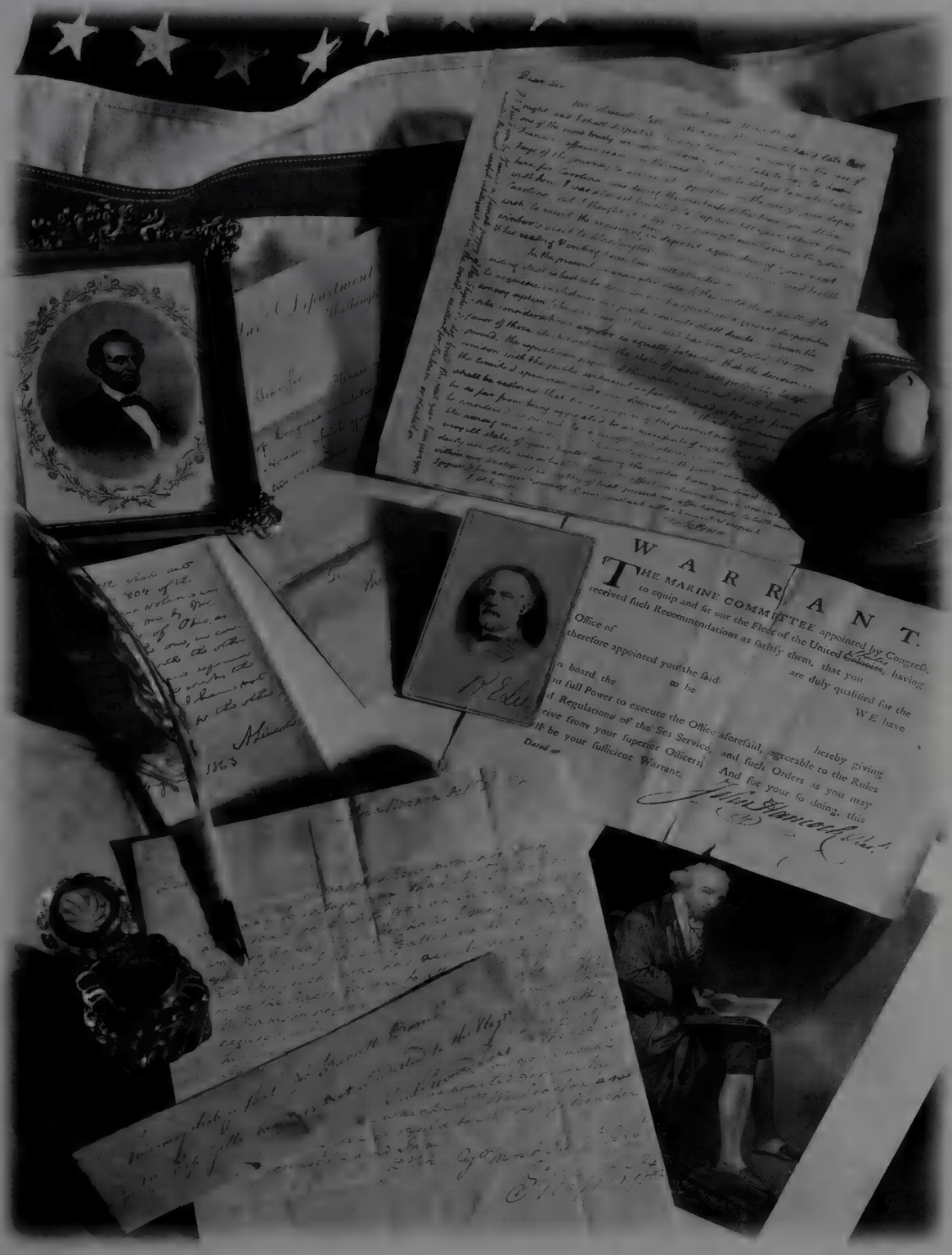


LEFT: "They auction paintings, furniture and objets d'art at the Dorotheum. There's lots of gold among the dross. The interesting building, which was once an imperial school, is itself a reason to visit." ABOVE: A Biedermeier chair catches Haslam's eye.

continued on page 44

AMERICAN

Heroes & Presidents

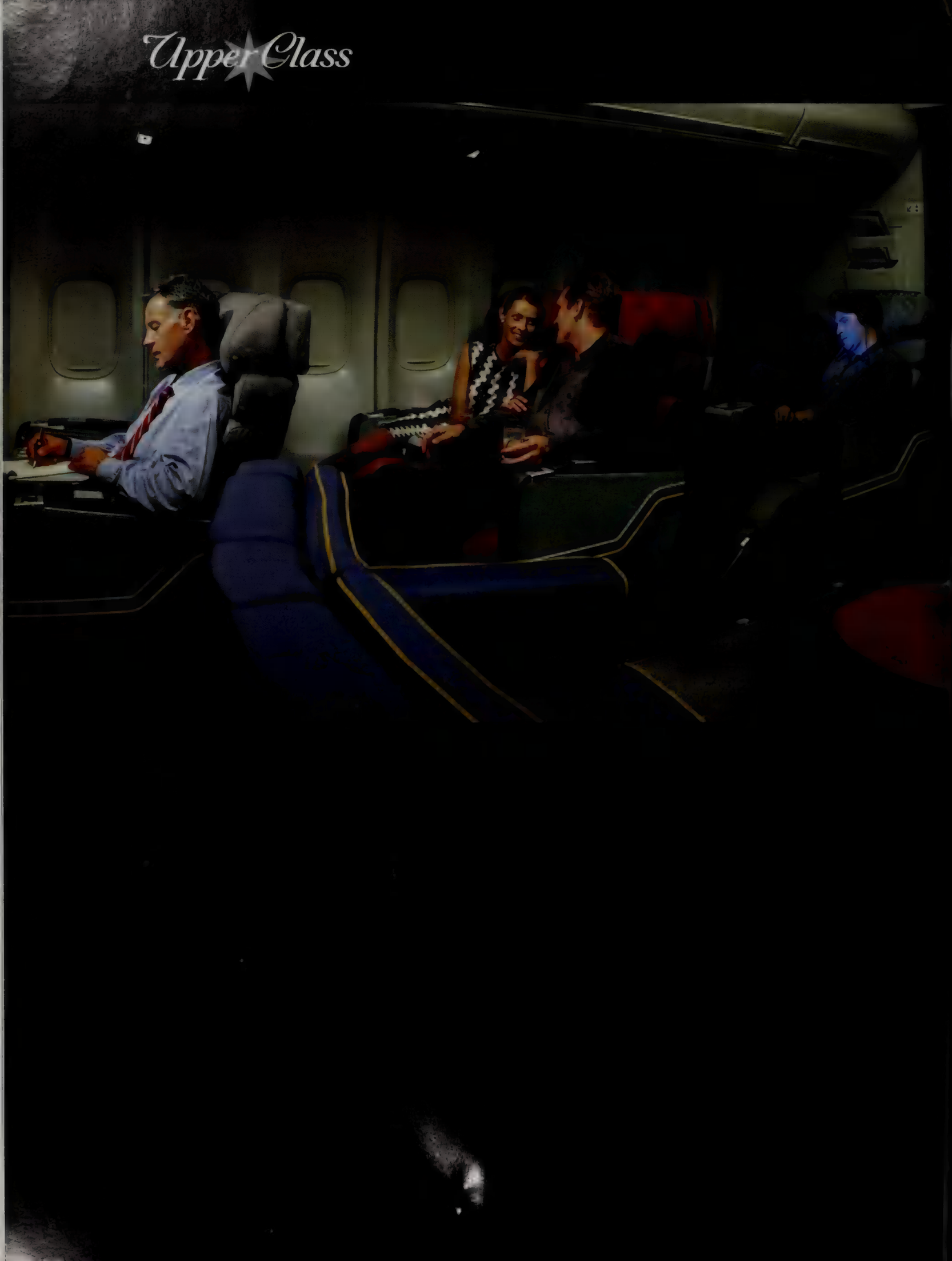


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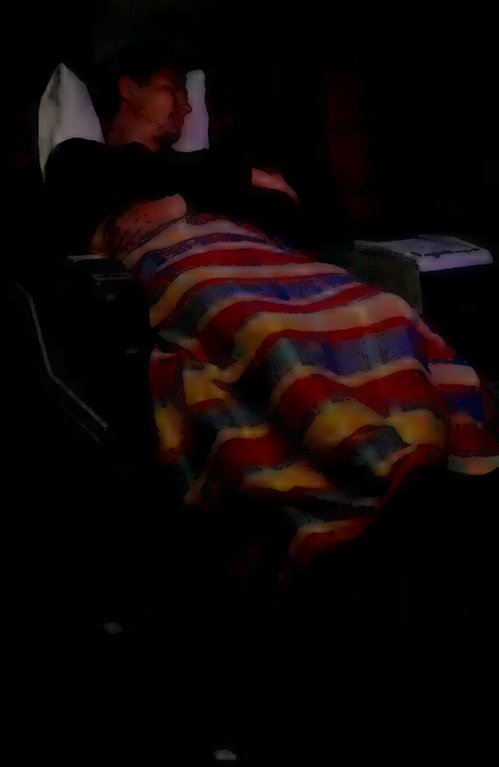
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NICHOLAS HASLAM REVEALS HIS TOP SHOPS

continued from page 40

Bräunerstrasse for fine leather bags and a briefcase like the one used by Metternich at the Congress of Vienna, but his window-shopping gets very serious in the neighborhood of antiques stores around Dorotheergasse, home of the Dorotheum, Vienna's famous auction house. Begun as a pawnshop in 1707, the Dorotheum has been spruced up to suit its position as the fourth-largest auction house in the world. "I go there to buy Austrian painted furniture," says Haslam, "and to educate myself on Biedermeier, but I look for the more modern pieces too. There have been so many important designers in Vienna—the Wiener Werkstätte, Otto Wagner, Adolf Loos, Josef Hoffmann, Hans Hollein—all of them shocking in their time. The Viennese have always had the capacity to be shocked. The English are so tolerant that they rarely pay any attention to what the next generation is doing. In Vienna, designers get noticed."

And that is an important part of Vienna today. The young designers are there, and Pilar Goëss's shop on Vorlaufstrasse is the place to catch up with them. "Vienna is getting younger," says Goëss. "Things are upbeat; young people are choosing to live here." Adds Haslam, "She has natural taste, a great eye for fabrics and enthusiasm for clicking onto what's current."

The other place to catch the new in Vienna is the shop at MAK—Austrian Museum of Applied Arts, on Stubenring, where director Peter Noever has invited young designers to create furniture and objects



"She's knows what's hot," says Haslam of Pilar Goëss, whose streamlined shop features modern and contemporary home furnishings and fabrics. ABOVE: A Fortuny lamp illuminates an Indian cupboard and arch.



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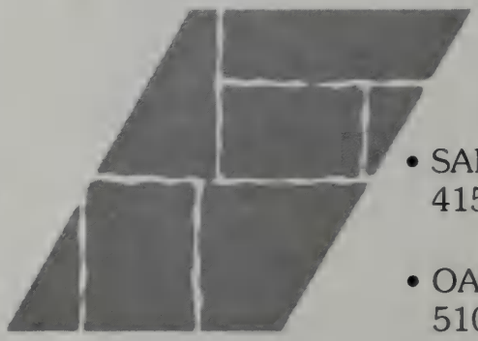
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FAWCETT

NICHOLAS HASLAM REVEALS HIS TOP SHOPS





ABOVE: Haslam chooses things for the bar at the shop at MAK—Austrian Museum of Applied Arts, which showcases young designers' objects and furniture. LEFT: Standing against the wall is a metal table by Michael Wagner that can be folded completely flat.

specially for the store. "It's a traveler's dream," says Haslam. "There are lots of small items, like bar accessories, that make wonderful presents."

MAK is lively. The galleries have been redesigned by artists, and the café is a favorite place to meet for lunch. Another good meeting spot is the café at the beautiful Jugendstil Secession Pavilion, and Haslam goes there after the Saturday morning flea market at Naschmarkt. As with all such markets, the sport lies in finding treasure.

From there he's walking again, back to the top of Kärntnerstrasse. He could spend his days just walking—in and out of perfect little courtyards, past the houses where Mozart lived—but is happy to rattle off some sight-seeing advice as well. "Don't be snobby about the horses. The Spanish Riding School is like a gray-and-silver drawing room that just happens to have sawdust on the floor. When the chandeliers glow and the waltzes begin, it's magic. And don't miss the figures of Atlas holding up the arches of the Upper Belvedere. Or the National Library—it's the greatest room in Europe. Eat boiled beef with sour cream and chives, horseradish and apple. Then walk some more. You'll need it."

Nicholas Haslam makes one last stop at Demel, the court baker, to purchase a boxed picnic for the plane and flies back to London assured that old Vienna is still a charmer. Everybody's much-loved grandmother is kicking up her heels and enjoying all the activity swishing around her Hapsburg skirts. □



ABOVE: "There's nothing like junk and nothing better than a flea market," notes Haslam. "Especially when it's in a broad space by an Art Nouveau metro station overlooked by Secession-period buildings."



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INTERIOR DESIGN BY AXEL VERVOORDT
TEXT BY MICHAEL PEPPIATT
PHOTOGRAPHY BY MARINA FAUST

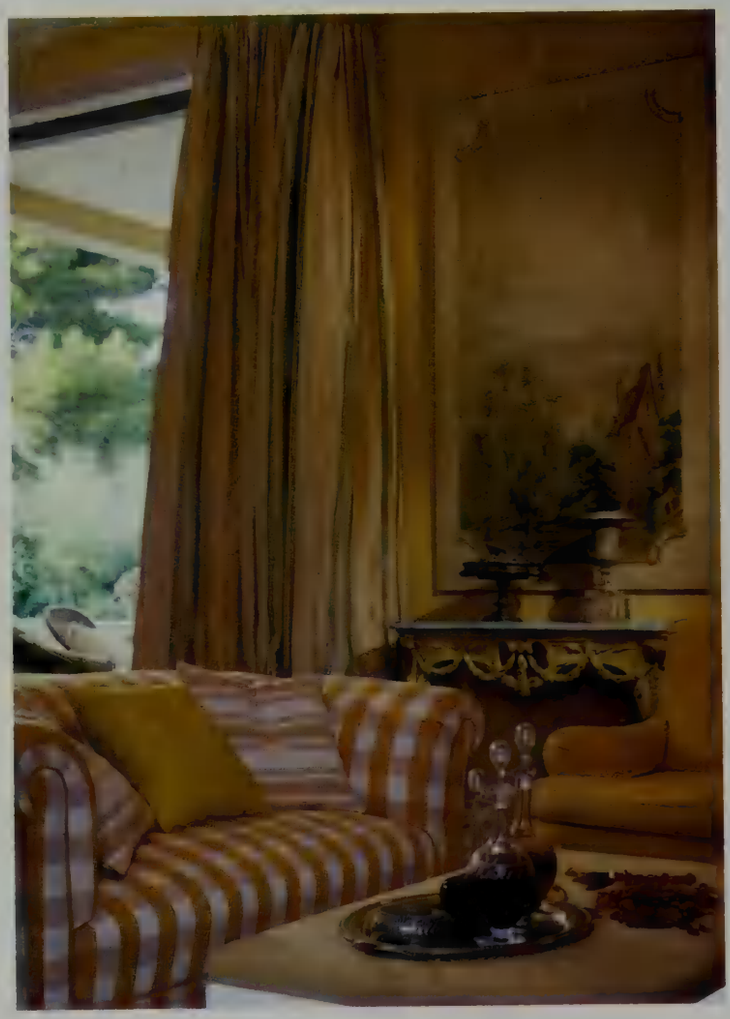


There are one or two small enclaves along the French Riviera that have remained relatively unchanged from the prewar days when the coastline was considered the most glamorous and amusing place in the world. Some old city centers, like the maze of narrow lanes at the heart of Nice, have retained a strong identity: You might not actually see fishermen mending their nets, but in the red- and ocher-painted back streets you get all the sights and smells of a sprawling village lapped by the Mediterranean. The same applies to a handful of the coast's most protected and expensive residential areas.

Of these, the peninsula of Saint-Jean-Cap-Ferrat, jutting into the azure waters between Nice and

Belgium-based art and antiques dealer Axel Vervoordt designed the interiors and advised on the architecture of a couple's Palladian-style villa on the French Riviera. RIGHT: A terrace overlooks the Saint-Jean-Cap-Ferrat harbor and the Mediterranean. ABOVE: "We painted the house with an organic paint that we hope will patinate soon," Vervoordt says.





Monte Carlo, is the most exclusive. From the manicured port to the parasol pines shading private estates, everything there spells out a rigorously maintained bastion of privilege. One couple's substantial Palladian-style villa, set in a restrained Italianate garden, captures the spirit of the area particularly well.

The wife took an active part in locating the property and overseeing the design, construction and decoration of the villa; for although the house has the patina of having been lived in for many a summer, it is in fact brand-new. "The very large estates on the Cap never come up for sale," she says. "But when we saw the garden, with its views of the mountains and the harbor, we decided to take it.

ABOVE: The living room, which opens onto the terrace, is "a sunny Riviera room," observes Vervoordt. To give it a warm glow year-round, he painted the walls yellow and added furnishings—silk draperies, a marble-topped console, a low table—in similar shades.

RIGHT: "The space has a colonial atmosphere," notes Vervoordt, who supplemented informal slipcovered chairs with French antiques, such as an 18th-century carved wood chimneypiece, a Louis XVI corner cupboard and an 18th-century walnut commode.


FRENCH RIVIERA





OPPOSITE: Early-18th-century boiserie, still finished with its original green paint, lines the walls of the library and "creates the atmosphere of a country manor," says Vervoordt. "It's become the center of the house." Han-period vases are displayed on the shelves.

ABOVE: Constructed with glass and celadon-green-painted iron, the dining annex adjacent to the kitchen "looks like a typical greenhouse at a nineteenth-century residence in Nice," Vervoordt says. Plaid draperies and white shades enclose the room on hot days.

Once we had permission to build the house, our old friend Axel Vervoordt advised us on each stage in the building and then, in detail, on the decoration."

The house is organized around a paneled library and a spacious living room that leads to a covered terrace overlooking the garden and the sea. The intimate library, with its fireplace and warm fabrics, acts as a center for winter living, and the living room and terrace were designed with summer in mind. "We accentuated the feeling of space from the start by breaking up the perspectives as much as we could," says Axel Vervoordt, a Belgium-based art and antiques dealer. "The portico and the huge parasol pine in front of it make the property look larger. We also wanted to create the atmosphere of an old house. The measure of success was whether the clients could walk in and immediately feel at home. So we mixed the furnishings, using pieces from their other houses and aiming at a balance between valuable things and things of less importance."



A bedroom in a tower was decorated almost entirely in white. "The tower was too small to have a separate bath, so we put it in the room," Vervoordt points out. "The washbasin is hidden in one of the rounded corner cupboards. Another rounded cupboard is a hanging closet."

All of the rooms in the house have been clearly conceived for maximum use and ease. In the glass-enclosed annex beside the kitchen stands a long refectory table where the family and their guests have informal meals. "We went over these points very carefully with Axel," the wife explains. "What I liked was that he took as much trouble over our kitchen as he would have over the grandest reception room, because he really thinks about the way his clients are going to live day-to-day. We knew that our family and friends would come here for holidays, so we designed most of the bedrooms to function as independent spaces, with baths, dressing rooms and separate doors leading straight to the garden. Our guests can come and go without disturbing the rest of the house.

"I spend most of my time outside, because I love the garden," she continues. "When we travel we al-

"There's something about the symmetry of the garden that I find soothing."

ways visit special gardens and are always coming across new ideas. Since everything grows in such profusion here, I wanted a rather formal design. There's something about its symmetry that I find soothing. Axel knew about my passion for flowers, and in the annex he created a little area where I've got everything I need to make up bouquets for the different rooms."

"What we had in mind from the start was the kind of ease of an old French château that had seen generations growing up," says Vervoordt. "We knew that guests would also be coming down in the winter months to make the most of the Mediterranean climate, so we made the library snug with old boiserie rubbed down to its original color—we'd never have dared paint it that bright a green ourselves. We also made slipcovers in warmer-colored fabrics that can be used when the days grow short, and the owners chose a marvelous rich yellow to keep the walls glowing throughout the year. After all, it was to spend the winter rather than the summer that people first started coming to the south of France." □

"With water continuously flowing over one edge, the pool seems much bigger than it is," explains Vervoordt. "It's painted dark gray, which gives it a blue color similar to that of the Mediterranean. When you swim in it, you feel like you're part of the sea."



ARCHITECTURAL DIGEST VISITS:
STING
THE MUSICIAN AND TRUDIE STYLER IN ENGLAND

INTERIOR DESIGN BY ALAIN MERTENS
TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY CHRISTOPHER SIMON SYKES

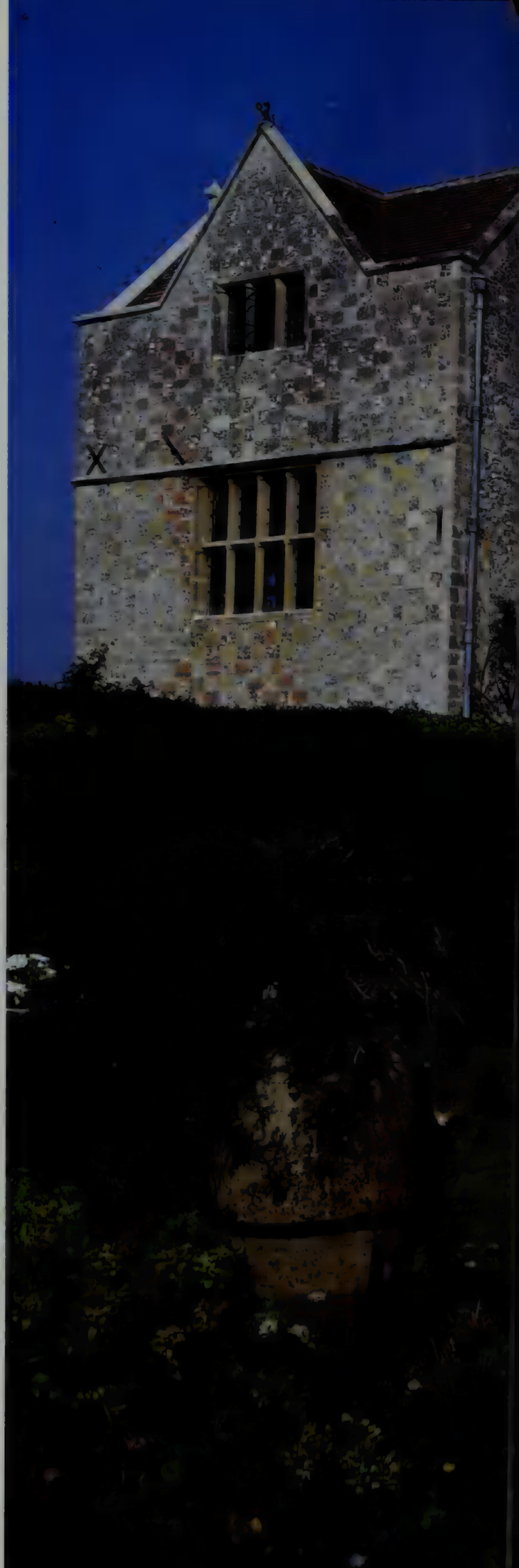


SIMON BROWN

The musician Sting was on tour in Mexico when his wife, actress and film producer Trudie Styler, called to tell him that she had found the perfect house. "He asked if I liked it," Styler remembers. "I told him I loved it. He asked why I wanted to buy it. I gave him a lot of reasons. There was silence. Then I told him that there was a three-hundred-and-fifty-year-old tree in the garden. 'Buy it,' was the quick reply."

That ancient copper beech is now one of his favorite retreats. He disappears often. A fugitive look comes to his

Singer and musician Sting and his wife, film producer and actress Trudie Styler (above), worked with designer Alain Mertens to turn a 16th-century manor house in Wiltshire into their main residence—complete with a recording studio. "Start to finish, my music happens here," says Sting. RIGHT: Misty sits beside the house. The uniform exterior belies the fact that the wings at the center and at right were added in the 18th and 20th centuries.





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"Even with the chaos of construction, the house has given us a sense of wholeness," notes Styler. "When we go out we have masks on. Here we take them off." ABOVE: Italian- and Elizabethan-style stencils decorate the staircase hall, a favorite place for gatherings. The table expands to seat 26. The chimneypiece and the mirror are Gothic Revival.

eyes and he's off, guitar in hand, to the shade of that tree, to a hammock in the boathouse or cushions in a bay window, in search of a little solitude where he can "read or meditate or think or maybe not even do that," always working out the music that is on his mind.

"Writing songs is a solitary business," he says. "I like having people around, I like the house to be alive, and I'll be sorry when the last builders go, but there's always Sartre's definition of hell. I can disappear in a house like this."

From the solitude of songwriting to the final recording and editing in the studio he has made in the dining hall, Sting's music is now a product of Lake House, the residence in Wiltshire that he and Styler have created. All the songs for his last album, *Ten Summoner's Tales*, were written and recorded here. "Fields of Gold" was inspired by his love of the surrounding fields and the wildflower meadow beside the house. His next album, which will be released this spring, was also written and recorded at the house. Call it a cottage industry of sorts.

And that's only part of what goes on at Lake House. Styler has her office here, and the couple's four children, Mickey, Jake, Coco and the new baby, five dogs and uncounted cats find their territory everywhere else. One day Styler is working on a scene for the first feature film she produced, *The Grotesque* (which she also stars in, with Sting); the next day musicians and technicians are arriving



to rehearse for Sting's latest tour. One night it's a celebration for the cast and crew of her film; the next it's a birthday party for a gang of five-year-old pirates.

Never a dull moment, but, as Styler says, "If it all happens here, then we're all here too."

Getting themselves all in one place wasn't easy. Moving around had become a habit. Sting, who was born Gordon Sumner, grew up in Newcastle, and as a boy he accompanied Beatles records on a guitar abandoned by an uncle. He became an English teacher by day, played in local jazz clubs by night and acquired his nickname the night he wore a yellow-and-black striped sweater. There was time on the road in the late 1970s and early 1980s when he was

"I want big rooms with no special purpose," says Sting. "Ideally, I would like to play the piano or eat or read in every room." ABOVE: Mertens restored the Jacobean plaster ceiling in the oak-paneled piano room. A bust of Homer rests on the antique Bohemian commode beyond the fireplace. Sting's double bass stands in the corner. The Persian carpet is 19th century.

"It's no problem getting people to come here. The problem is getting them to go back to London."

ABOVE: The Captain's Room, named for a former resident, features a painted frieze by Jono Clive with portraits of Sting, Styler, their children and their dogs. "The sofa is a good place to fall asleep in front of the fire," says Styler. The chest is 16th-century French; rug is 19th-century Irish. Clarence House sofa fabric. BELOW: Brady, daughter Mickey's Norfolk terrier, stands in the entrance hall.

lead singer and bassist for The Police, then more touring when his solo career took off later in the 1980s and travel to locations for acting in such movies as *Plenty* and *Stormy Monday*.

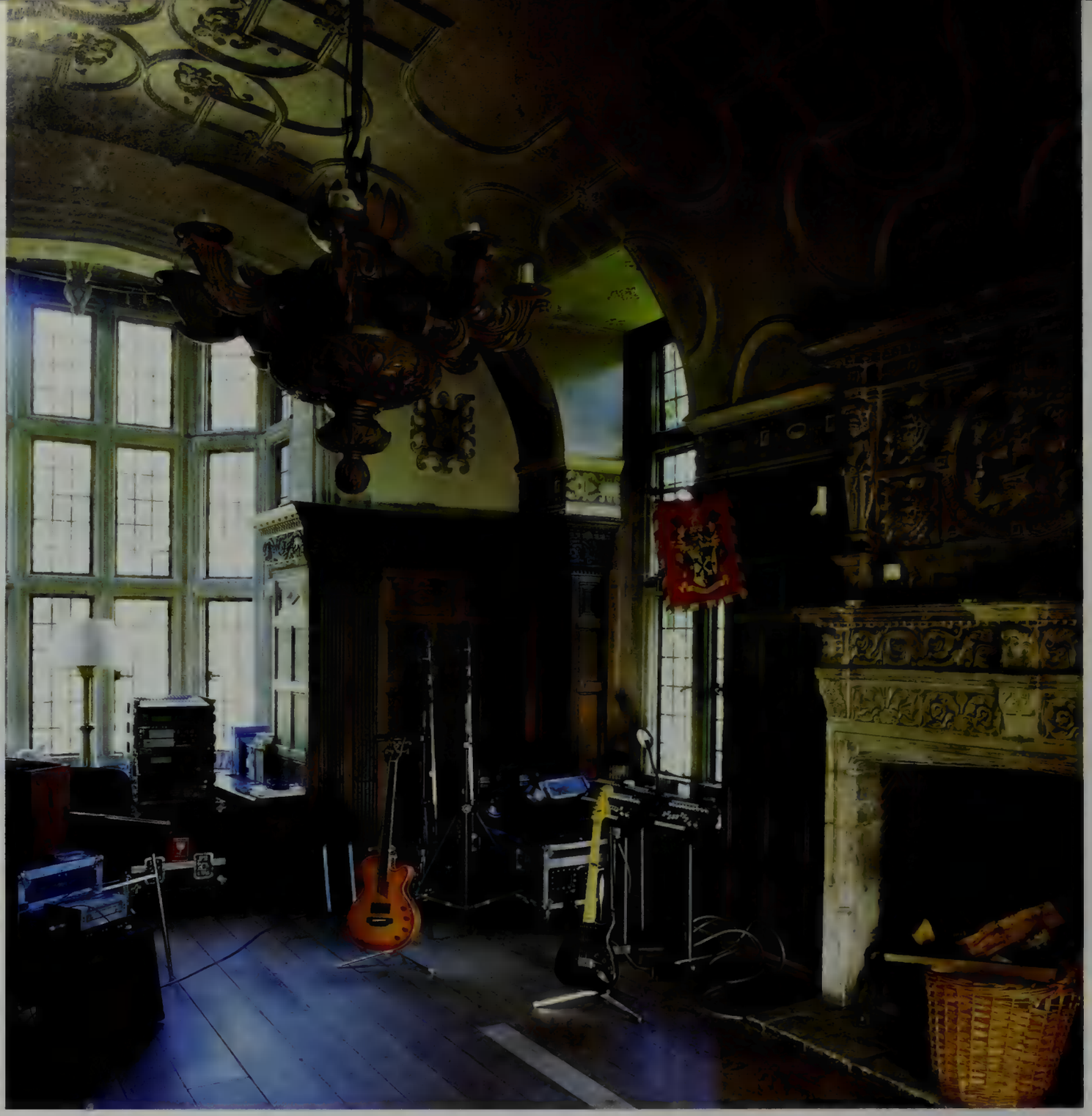
Styler, too, has spent time on location, as an actress and a producer of documentary films, including *Boys from Brazil*, about Brazilian transvestite prostitutes, and *Moving the Mountain*, about the student rebellion in Tiananmen Square. For years the couple lived in New York as well as in London, matching schedules to see if there were a few days when they might be in the same city at the same time. No place felt like home.



Lake House has changed all that, for two reasons: First, they want to be here. "It used to be all right to go away," says Sting. "Now it isn't." Second, the house allows them to stay home more often. As Styler says, "It's no problem getting people to come here for my meetings or Sting's recording. The problem is getting them to go back to London. The house is benign, and everyone picks up on that. My work comes out of New York and L.A. Having the office here means I can be with the children in the morning, go horseback riding,



Windsor chairs join an oak refectory table in the combined kitchen/dining room, which Styler planned from various small rooms. The beams are stenciled. "No matter how much you renovate a house, it is the residents who give it life," says Mertens. "Sting and Trudie give the house a lot of soul."



walk the dogs, and when New York wakes up at three-thirty our time, I get on the phone, and my day finishes around midnight. It doesn't feel like a long working day. I've been doing the things I want to do, so it feels like my life. This house makes it all possible.

"We began with a pretty idealized view, thinking the work would take two years; we could come down on weekends and then return to the comforts of London. That idea lasted until Sting saw the house. He loved it so much that he talked me into moving in right away. The builders, the band, the crew—everybody else moved in too. Then he went on tour again and left me with all the boys."

The chaos was manageable, thanks to Alain Mertens, their designer and friend. He dealt with every problem, in-

ABOVE: Sting converted the barrel-vaulted dining hall—added in the 1920s for a visit from Alfonso XIII of Spain—into a studio where he recorded *Ten Summoner's Tales* as well as his newest album. The room will again be used for dining when Sting finishes building a studio in the garden. "I'd be making music even if I didn't get paid for it," he says.

OPPOSITE: The singer worked with Mertens to design a library with a curving staircase out of what were small rooms on different levels. "I've always wanted a tall library," explains Sting. "I want to be surrounded by my books, and here I can be." Styler, who is cofounder and vice-president of the Rainforest Foundation, has her own office nearby.







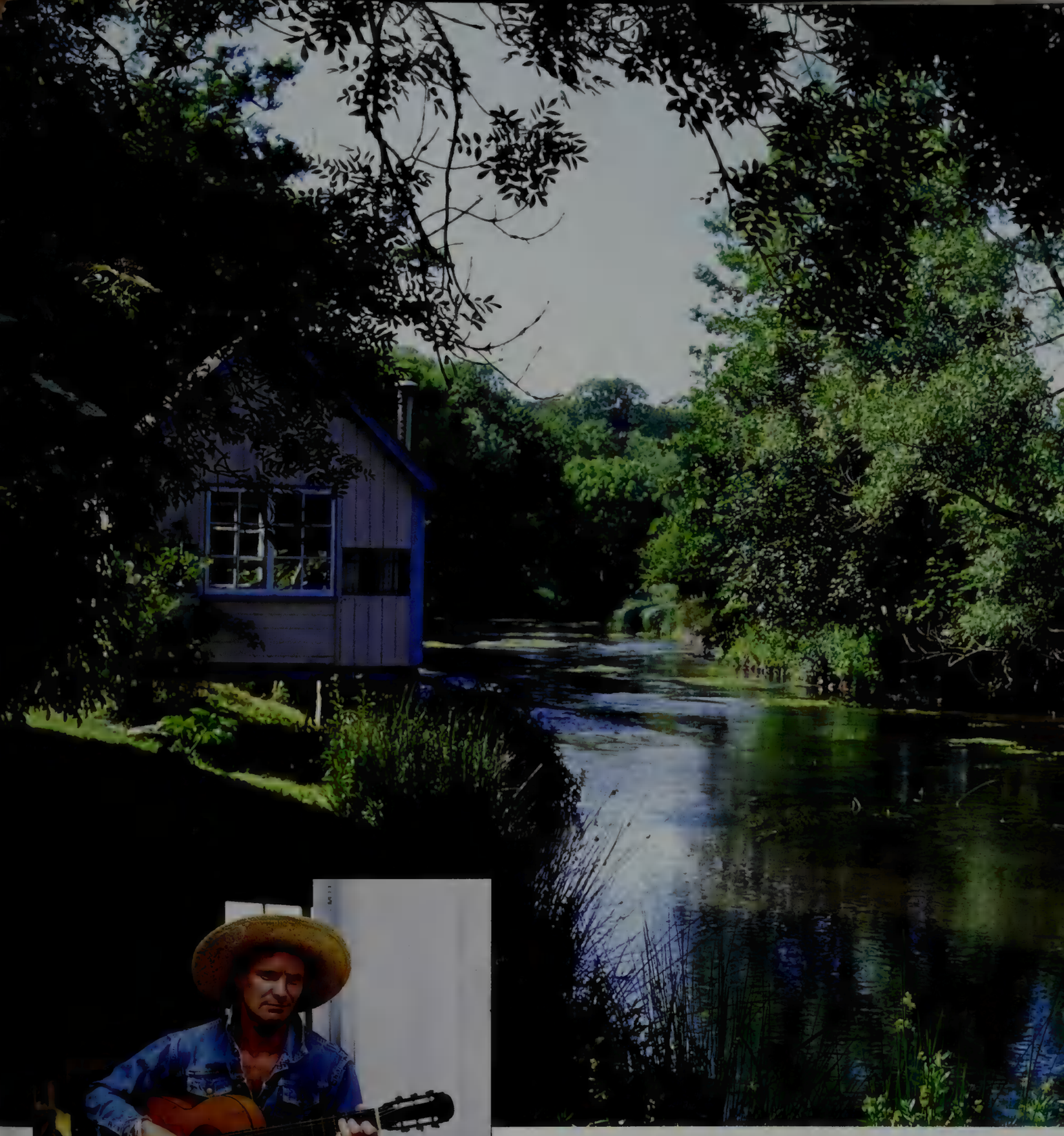
ABOVE: A 16th-century English four-poster in a guest bedroom is covered with antique embroidered velvet and silk. LEFT: Trudie Styler calls the upstairs bath her "thinking space." Mertens commissioned Alice Ludwig and Charles Segal to paint the panels, which depict birds and flowers from the gardens. The tub is antique steel; the floor is mosaic.

side and out, and found the exceptionally agreeable crew of builders, headed by Roger Davies, who made it feasible for them to live in the house while the work continued.

Mertens is relatively new to the world of design. For years he was known as the man behind London's DM Gallery, but when he bought a tiny house in upstate New York, friends started asking him to do their houses. "Suddenly I realized I was enjoying this," he says, "and thought I'd better learn something." Courses at Columbia University and in Vicenza to study Palladio followed.

Mertens was born in Belgium but considers New York his home and has an office there. He has another office and an apartment in London, a room at the Ritz in Madrid, where he is designing all the public rooms, and an apartment in Paris, where he redesigned the restaurants, bar and,

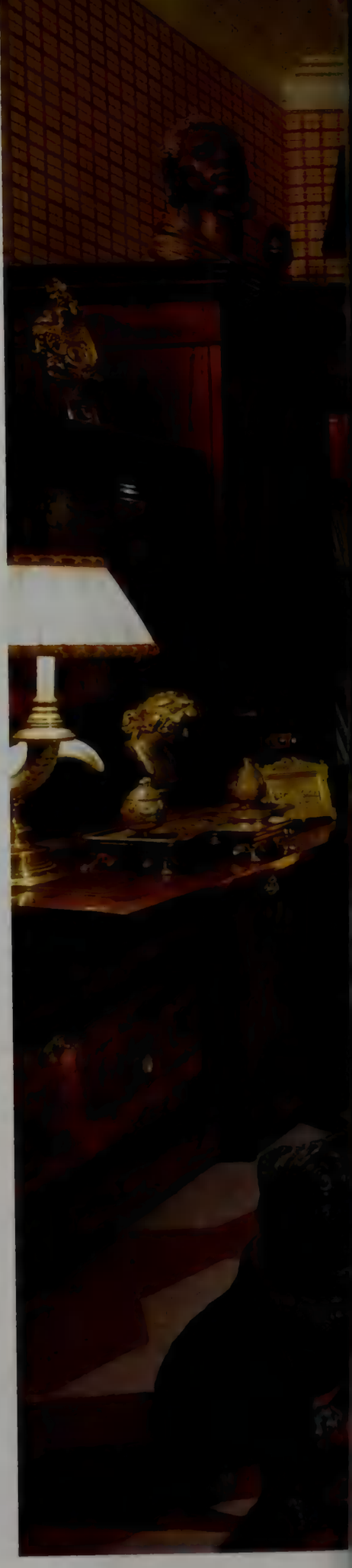
continued on page 138



SIMON BROWN

ABOVE: Behind the house the land slopes down to the water meadows and a river, beside which is an old boathouse where Sting goes to compose, read or "just think." INSET: The singer at the door to the boathouse, which he and Styler have outfitted with a woodburning stove and hammocks.





ROMAN FORUM

DIVERSITY DEFINES AN ARCHITECT'S ROOMS

INTERIOR ARCHITECTURE AND INTERIOR DESIGN BY ANTONIO D'ANDREA
TEXT BY WILLIAM WEAVER
PHOTOGRAPHY BY ROBERT EMMETT BRIGHT AND ALESSANDRO DE CRIGNIS

"I like to *live* my house," Antonio D'Andrea says, using the Italian verb *vivere*, which can be transitive. And in fact his versatile apartment in the heart of old Rome shows the active, constant attention of a man of well-defined, even quirky tastes. There is not a surface, not an object, that does not reflect the designer-occupant. While a general unifying harmony reigns, in choices of color and line and dimension, the contents of the rooms are widely disparate—

"I've tried to stop time in all the rooms," says architect Antonio D'Andrea of his apartment in a Louis XVI–style palazzo he restored in Rome. ABOVE: A late-18th-century painting hangs above the marble fireplace in the living room.

RIGHT: "The small bedroom/sitting room is a totally private reading area," notes D'Andrea. Centering the Aubusson floral carpet is a table designed of stacked folios, which is flanked by a pair of 19th-century terra-cotta English bulldogs.







OPPOSITE: "My library/music room pulls together two of my interests to create maximum relaxation," D'Andrea points out. A Gothic Revival bookcase, right, faces the English piano. Neoclassical marble urns fill the illuminated niches.

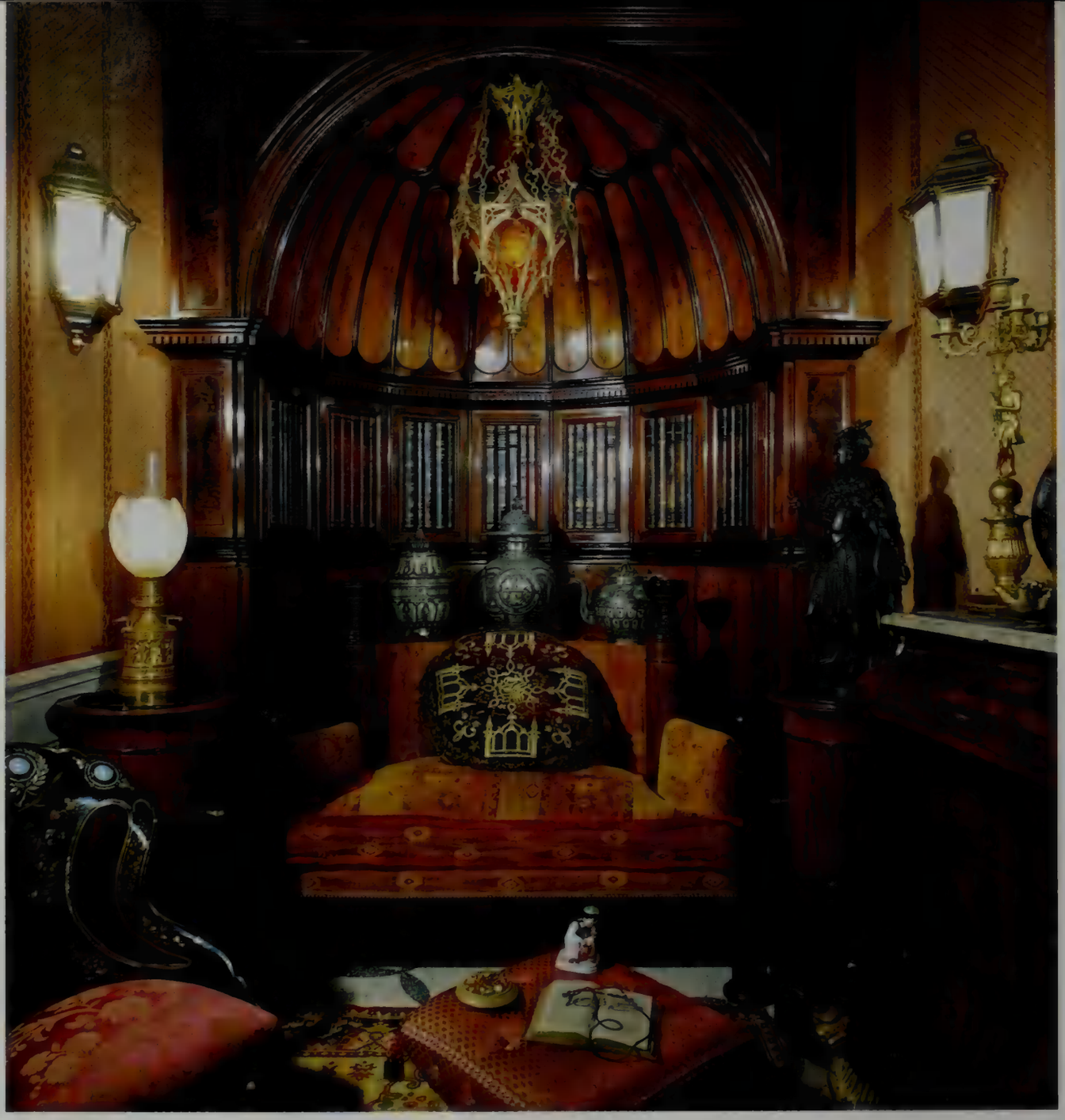
ABOVE: "The dining room is intimate," says the architect, who placed shield-back chairs around a lace-draped table in a corner. The 18th-century painting of Diana is set off by a 19th-century frame made of wax fruit and leaves.

from a Turkish picture frame to Neapolitan ceramics to a Gothic Revival bookcase.

At the historic Brera Academy in Milan, D'Andrea studied not only architecture but also stage design; after graduation, he worked in the theater and in films, mostly under the great Luchino Visconti. So it is not surprising that, inviting a visitor into his home, D'Andrea makes a slightly theatrical gesture, like a stage manager giving the signal for the curtain to go up.

D'Andrea lives his house, to be sure, but he spends no more than four months a year in it. He has other residences: in Cairo (where he was born, the son of a diplomat) and in Rome (a family apartment in Piazza Navona). But the apartment he has finally finished is perhaps the most truly his. It is in a late-eighteenth-century building, a former palazzo of the Borgheses', that has long been the property of D'Andrea's family. Its location is the *suburra*, an area of Rome between the Colosseum (which D'Andrea can glimpse from the balcony off his living room) and the Quirinal Hill, site of a former papal palace that is now the Italian president's official residence.

Several years ago the D'Andrea family decided to renovate the entire structure, dividing it into apartments,



and Antonio—the D'Andrea architect—was handed the job. From the grime and encrustations of centuries, a handsome, stately building emerged, and he decided he would live in it. The most desirable spaces—the top floors—were already sold, so he chose to make his apartment out of a warren of tiny rooms on the third and fourth stories. It was a great challenge, which he faced with bravery and humor.

The result is a charming puzzle. Is the apartment small or not? It takes up 2,700 square feet—a more than decent space—and it occupies two levels. After knocking down walls, eliminating doors and fashioning arches and niches, D'Andrea created seven rooms, only one of which, the living room, could credibly be called large. Still, as none of the rooms is squared off, and as the spaces flow one into the other, there is a sense of welcome, of invitation, of generosity. In showing the place to visitors, D'Andrea tends not to use the word *room* but rather the word *zone*. Basically, the apartment divides into two zones: day and night, or public and private, and upstairs and downstairs.

In the long, irregularly shaped living room, the Neoclassical door frames and bronze statues of the same era,

ABOVE: "When one sits on the sofa in what I call my *fumoir*, one should have the impression of being protected by the surroundings with a strange sensation of Oriental mystery." *Faux*-bookcases decorate the half-dome alcove.

OPPOSITE: A 19th-century sleigh bed with marquetry ornamentation heightens the romanticism of the master bedroom, whose walls are covered with French *toiles de Jouy*. The collection of Giustiniani ceramics came from Naples.

along with an early-nineteenth-century sofa and table, indicate the period of the décor. But the ottoman table is covered with a fabric done in Turkish motifs, betraying D'Andrea's passion for Orientalism, for the romantic Near East, the Levant, where he was born and grew up. Arab culture is a recurrent theme throughout.

From the living room, there is direct access to the zone that D'Andrea calls the *fumoir*, dominated by a broad Charles X alcove with a sofa of the same period. They may be European, but the architect is right in asserting that they have an Oriental quality, underlined by the nineteenth-century Turkish chandelier, gold cushion and enamels from a century earlier.

Another ornate lacquered door frame in the living room affords a partial view of the dining zone, where an eighteenth-century painting of Diana is framed in a Robbiaesque garland of wax fruits and leaves. The door to a passage into the library is a decorated glass panel from the Charles X period. "It's a door," D'Andrea says, "but it can also be seen as a picture."

In this apartment, many things can serve more than one purpose; and on the upper level, all the rooms can be united to form an expansive dining zone when the host decides to give a large dinner party. "I have a number of these," he says of his Louis XVI chairs, "and when I invite a lot of people I can set up many little tables. The party then occupies the entire floor."

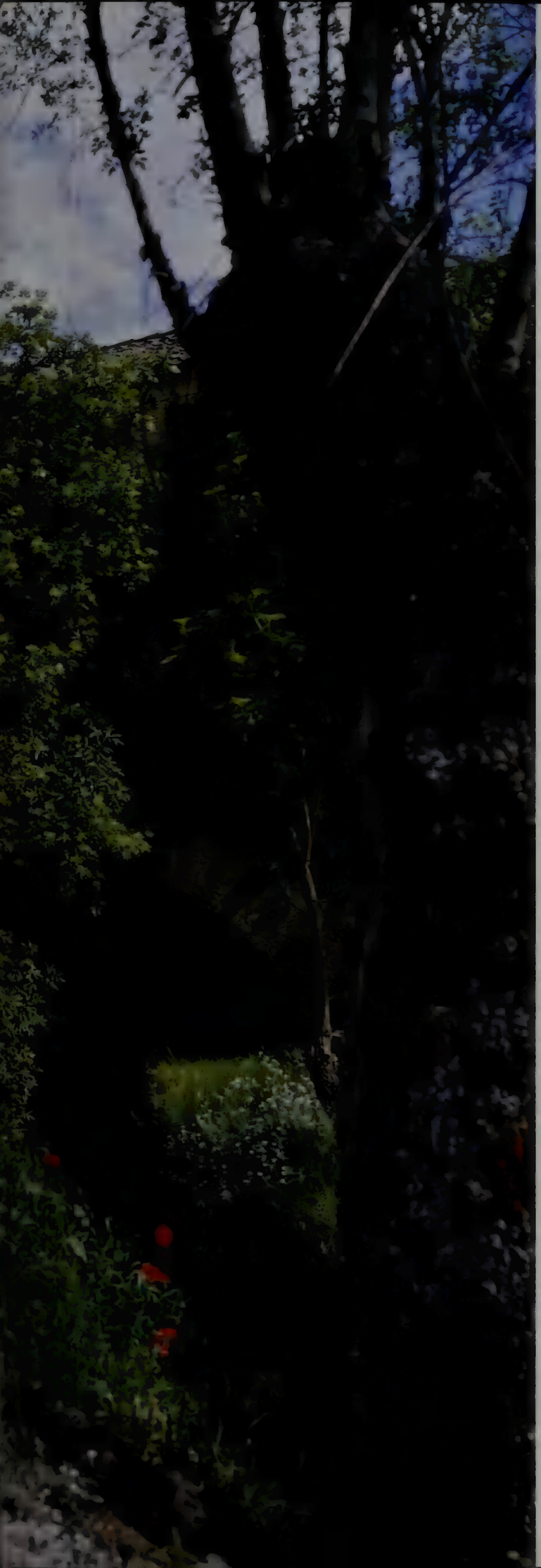
The numerous doorways and the curving passages make this an apartment for browsing; but at the same time D'Andrea is an enthusiastic cicerone, intuiting his visitors' interests and producing, from a cabinet or a shelf or a console, the rare or curious or beautiful object. "My mother collected these," he says, taking from a case a nineteenth-century French doll elaborately dressed in a regional costume. He winds it up, and the music box plays a haunting tune as the doll slowly moves her arms in time with the music.

There are other collections in the apartment as well—nineteenth-century Russian glass bottles in the living room, lacquered boxes, antique fabrics, porcelains and, especially, Orien-

continued on page 137







A SPANISH LANDSCAPE

RENOVATING A RUSTIC MILL IN THE PROVINCE OF SEGOVIA

INTERIOR DESIGN BY MATIAS BLANCO-COBALEDA
TEXT BY NICHOLAS SHRADY
PHOTOGRAPHY BY JOSE LUIS PEREZ

Salvador Fabregas is standing in the living room of his mill in the Spanish province of Segovia, marveling at the wonders of hydraulic engineering. Through a glass panel that he has installed in the tile floor he can look down onto water being propelled by an ingeniously simple turbine dating from the 1920s. "In the spring, when the rivers are high with runoff, the house can function almost entirely with the twenty-five kilowatts of water-generated electricity," he explains. "But in the summer months, when the riverbeds are dry, we have to rely on the public lines." Although the mechanism of the mill is now more ornamental than functional, Fabregas has never considered dismantling the system. "The mill, which was originally used to grind wheat and later to produce electricity, is the heart and soul of the house," he says. "Without it, a piece of history would vanish, and the mill would cease to have a purpose."

When Fabregas and Christina Girard acquired the mill (including water rights and the surrounding woodlands and meadows) on the outskirts of the historic village of Pedraza twenty-two years ago, they were looking for a country retreat from Madrid and a place to train the horses that are Fabregas's passion. While the terrain was ideally suited to his horses, the mill itself was not so much in disrepair as in utter ruin. "The walls were intact, but the roof was caving in," he recalls. "There was no bath and no chimney, only an open hearth where people would gather at night for the preparation of meals. Farm animals were living downstairs, and the old miller and his wife resided in a dark partitioned space.

Unlike Catalonia, with its solid and stately farmhouses known as *masías*, and Andalusia, with its sprawling white-

On the outskirts of the medieval village of Pedraza in the Spanish region of Old Castile, Salvador Fabregas has converted an old mill into a country house. "It's one of the few mills left in the area," he says. "Castile really doesn't have country houses; there are either castles or urban structures here." LEFT: A stream runs under the mill through a turbine, which now produces electricity.



Fabregas and Christina Girard worked with local craftsmen as well as a friend, Madrid-based interior designer Matias Blanco-Cobaleda, on the project. When the mill was in operation, wheat was ground in what is now the open-beamed living/dining room. The painting at left is by José Giner, an artist from Valencia. Behind one of the sofas is a wood trough used for making chorizo, a traditional Spanish sausage. The carved shutters and window frames are 17th-century pine.



A painting by Ulbrich and French hunting prints hang in the dining area, where tables made from old wine presses are joined by 19th-century chairs. The floors are covered with earthenware tiles and cross-planked juniper wood. "I think the charm of the house is precisely its rustic character," notes Fabregas. Upstairs is a balcony that overlooks the room.

washed *cortijos* (models for the New World hacienda style), Old Castile has never been known for country estates. In the severe, unforgiving landscape of the Meseta, Spain's central plateau, wealth has traditionally been tied to cities and towns like Segovia and Avila. Rural dwellings are simple and unadorned and, more often than not, hardly worthy of extensive renovation. Mills, however, are something of an exception. "Before the advent of public electricity, the millers were among the richest people in the region," Fabregas explains. "They had power, both literally and figuratively, and the mills themselves were often quite large. Despite the decrepit state of this mill, Christina and I were determined to restore it to its former glory."

Although Fabregas has uncovered documents from the early nineteenth century that refer to the mill, he believes that the structure is at least a century older. "As with so much rural architecture, it is almost impossible to be sure," he says. "Building techniques went virtually unchanged for centuries. Some of its original features—like dirt floors and minuscule windows—were positively medieval."

Not surprisingly, the renovation took more than two years. The length of the project had as much to do with the mill's lamentable condition as with Fabregas's and Girard's wish to adhere to traditional methods and materials in the restoration. Rather than bring in a high-profile architect



ABOVE: The sitting room, set in the mill's former hayloft, is a comfortable space that serves as both a study for Fabregas and a place to watch television. The dormered windows are among the elements added in the restoration. Rocking chairs in foreground are from Andalusia.

"When I bought the mill, the old miller and his family lived here with their cattle," Fabregas recalls. "My father told me I was mad to get this place." OPPOSITE: Wrought iron beds with 18th-century metal head- and footboards from Catalonia occupy the downstairs bedroom.

"We never wanted to transform the mill into something it's not—that is, an elegant country house."

from Madrid, they employed a local master builder, the late Fabriciano Hidalgo, who was thoroughly familiar with the stone-and-beam construction of the region. Likewise, they hired an experienced local carpenter, Teodoro Moreno. But most important, Fabregas enlisted friend and interior designer Matias Blanco-Cobaleda to oversee the project. "Although Matias is based in Madrid, he is from Salamanca," says Fabregas. "Old Castile is in his blood."

While the restoration was a clear departure from the more sophisticated commissions that have occupied Blanco-Cobaleda's twenty-eight-year career as a decorator, he showed great insight in preserving the integrity of the building. "We never wanted to transform the mill into something it's not—that is, an elegant country house," he insists. "Our primary task was to introduce certain modern conveniences while preserving the mill's rustic character."

Blanco-Cobaleda is a recognized authority on seventeenth- and eighteenth-century Spanish furniture, yet he didn't attempt to impose antiques on the setting. "I didn't



visit antiques dealers when I was looking for pieces to furnish the mill, but rather *traperos*, dealers in second-hand furniture and junk," Blanco-Cobaleda explains. "It was refreshing."

In fact, there is not a single "important" piece of furniture in the mill, and that, according to both Fabregas and Blanco-Cobaleda, is just as it should be. In the living/dining room that makes up the mill's principal public space, the tables and chairs, chests and cabinets, shutters and doors are simple and functional. The twin dining tables have been fashioned from old wine presses. The hutch was once an apothecary cabinet. All the wood furniture has been stripped or left unpainted so that the various tones of pine, oak and juniper blend in with the massive beams and columns that rise up to the high-peaked ceiling and with the handmade tiles on the floor.

In contrast, the sofas were covered in a canary-yellow cotton, and an armchair and ottoman in a lime-green fabric. An additional splash of color comes from the numerous bouquets of wildflowers gathered from the surrounding gardens and meadows.

Although the first-floor work area provided ample space for the mill's public areas, Fabregas, Girard and Blanco-Cobaleda had to imaginatively appropriate many of its secondary rooms for the more private quarters. The hayloft, fitted with dormered windows to provide light, was converted into a second floor complete with master bedroom and bath and a long room that serves as both a television room and Fabregas's private study. The chicken coop became a bath, and the stable was remodeled into living quarters for the couple's two children. A storage area became the kitchen. And water was rerouted from the stream that runs underneath and beside the mill to a pool built of native fieldstone.

Remarkably, the mill's converted spaces look completely original. "The use of indigenous materials lends a measure of authenticity," says Blanco-Cobaleda. "The oak and juniper of the staircase and the railing around the former hayloft, the stone of the chimney (which comes from the Castilian town of Sepúlveda), the simple earthenware tiles of the floors—all of these elements are distinctly Castilian."

From talking to Salvador Fabregas, one realizes that he has managed to do more than find a retreat, provide green pastures for his beloved horses or even rescue a centuries-old mill from ruin. "Over the years I have increasingly come to think of my Madrid apartment as a mere residence," he says, his voice just audible above the sound of flowing water. "The mill, however, has become my true home." □



Beside the house is a pond that fills with stream water used for electricity. Elsewhere on the property are horses that Fabregas trains for eventing. For ten years he has overseen an equestrian competition in Pedraza that has attracted members of the Spanish and British royal families.



RENAISSANCE FOR A CZECH CASTLE

THE SCHWARZENBERG LEGACY IS RENEWED AT ORLIK

TEXT BY PRINCE MICHAEL OF GREECE PHOTOGRAPHY BY MARINA FAUST



Orlík Castle in the Czech Republic, which has been occupied by members of the Schwarzenberg family since 1719, was returned to Prince Charles of Schwarzenberg after the fall of Communism. Orlík Dam, built in 1960, raised the water level around the Gothic Revival castle, and "spoiled the entire valley," says the prince, who has kept Orlík open to the public.

It was in July 1968, during the Prague Spring," recounts Prince Charles of Schwarzenberg, Kari to his friends. "For one brief moment we Czechs thought that our country was free of Communism. Along with other exiles, I hurried home." Home was Orlík, the castle bequeathed to the Schwarzenberg family in 1719 and in which he had spent his childhood.

"It was a glorious day, and the park with its ancient trees was resplendent," the prince continues. "The castle, too, looked completely unaltered since we had been forced to relinquish it. I found plenty of people still around who had worked for us in the old days. We sat together in the library to talk. The only thing that was lacking was tea; tea might really have made me believe I had gone back to the past, back to my parents' time.

"And then the Russian tanks rolled into Czechoslovakia, crushing what they called the 'insurrection.' The dream of spring became a nightmare. We had to disappear again, and it was ten years before I next returned to Orlík. My son wanted to see the home of his ancestors, so I took him there. I bought a couple of tickets, and we visited the castle as ordinary tourists." Thereafter the Schwarzenbergs had to await the final collapse of Communism and a special law that returned Orlík to its owners before they



could regain possession of the castle.

Orlík is above all the story of a love affair between a very old castle that was for many years a royal residence and the Schwarzenberg family, who are themselves semiroyal. Since the twelfth century, when they emerged on history's stage by virtue of services rendered to the Holy Roman emperors, the family has included counts, landgraves, dukes and princes. At a time when nationalism and nations didn't exist, they possessed property in every one of the kingdoms and

LEFT: A Renaissance motif inspired Jan Teska to carve the wood coffered ceiling and dadoes in the dining room in 1885–89. The menorah, left, "has always been there," the prince says. A suit of armor hangs above a 17th-century chest.

BELOW: In the small Empire salon, a portrait of Charles II hangs near a portrait of his wife, Josephine, née Countess Vratislavová, by John Ender. The furniture is from the Austrian Embassy in Paris, where Charles I served as Emperor Francis Joseph's ambassador to Napoleon III.





"We were lucky in the people who took care of Orlík during the Communist years."

BELOW: The library at Orlík was based on the collection of Charles I and contained 8,000 books. Other members of the Schwarzenberg family have since supplemented the collection, which now totals over 18,000 volumes. "This is the room where I saw my father most often," remarks Prince Charles (left).

provinces that made up the empire.

One of their most illustrious ancestors was defeated by Napoleon at Austerlitz, after which the French emperor thoughtfully presented his adversary with a detailed plan of the battle annotated in his own hand, showing exactly how the battle could have been won. Prince Charles Philip Schwarzenberg exacted his revenge when he bested Napoleon in the Battle of the Nations at Leipzig.

The family became attached to the castle, which they acquired in the eighteenth century, especially after they divided into several branches; one branch, the titular owners of Orlík, confined itself exclusively to Czechoslovakia after the fall of the empire brought about by World War I. Those owners, the parents of Prince Charles, undeviatingly followed the progress of the seasons. "Spring and autumn at Orlík, summer at Cimelice," was the rule. (Cimelice was their other castle, a Baroque building that was also returned to the prince.) "In winter it was too cold to stay at Orlík, so my parents spent the cold season in town, in Prague," he says.

Then came World War II. In retaliation for the opposition shown by the prince's father to the dismemberment of Czechoslovakia, the Germans requisitioned his residence in Prague, banned him from Orlík and placed him under house arrest at Cimelice.

When the war was over, there was a brief respite until the 1948 Communist coup d'état. "I was only nine years old, but I immediately felt the danger surrounding us," the prince remembers. "We had to leave very quickly to avoid ending up in jail. My father, who was the most compromised, left in September. My mother stayed on a few more months with us. Danger or no, she was determined not to be hustled out. During that period she brought up all the oldest and finest wines from the cellar to accompany our meager meals—wines that were kept for really special occasions. She didn't want the Communists to guzzle them. Then, on December 3, 1948, she quietly took her children



"The blue salon was my mother's idea, something she brought from Paris," says the prince. "She started to do more, but she had so little time at Orlík—my parents married in 1934, by 1939 war had broken out, and we had to leave in 1942. History moved quicker than she could." A Rococo stove is reflected in the mirror.



and boarded the train for Austria."

Between the different branches of the Schwarzenberg family there were so many different properties in Czechoslovakia that the Communists had to pass a special law to expel them. As refugees in Vienna, the Orlík Schwarzenbergs fell on hard times until 1965, when Charles suddenly became the owner of numerous properties, notably the Schwarzenberg Palace in Vienna, part of which he turned into a hotel (see *Architectural Digest*, September 1990). In 1979 he inherited the title, becoming the senior member of the clan.

In spite of his new responsibilities, he never forgot Czechoslovakia, and he joined the resistance movement. Prince Charles had played so important a role in the resistance that after the collapse of Communism he became President Václav Havel's most valued adviser. Before long a law was passed restoring confiscated property to its former owners under certain conditions. The most important of those was that the claimant had to have remained a Czech national.

"I never gave up my Czech nationality," Prince Charles says. "I was born in Czechoslovakia. Naturally, under the Communist regime I didn't have a Czech passport, but I never made any move to renounce my nationality, and so they simply forgot all about me. At no time was I excluded from Czech citizenship."

When the prince finally saw his





LEFT: "I identify this room with my mother," says the prince. The bedroom belonged to Princess Antoinette, one of whose costumes is laid out on the 19th-century canopy bed. An engraved portrait of her husband, Charles IV, is mounted on the far wall. The mahogany desk and chairs are Biedermeier.

ABOVE: A window in the study of the prince's father, Charles VI, contains the coats of arms of Charles II and his wife and the escutcheons of Lorraine and Brandis. BELOW: The entrance to Orlík, which was used as an administrative center during the reign of Wenceslas II in the 13th century.

childhood home again after the long years of exile, a number of surprises awaited him. In 1960, during the most recent of the many alterations visited on the castle, a dam had been built on the river below it. As a result, the castle, which was situated on a rocky outcropping, now stood on the shore of a lake. Inside, everything was exactly as it had been left. There were sheets on the beds, towels in the bathrooms and half-read novels lying

continued on page 137





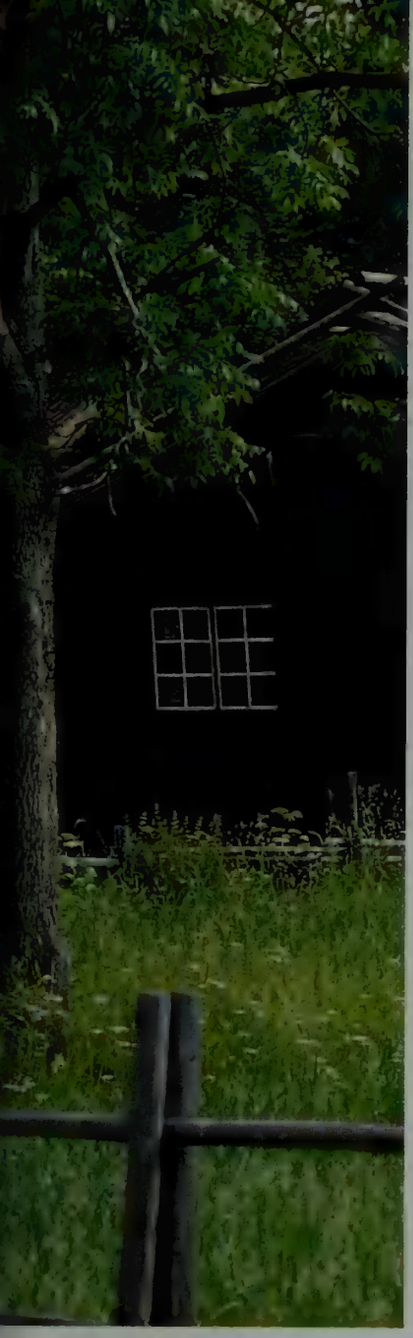
THE NORWEGIAN FOLK MUSEUM

CELEBRATING THE COUNTRY'S ARCHITECTURAL PAST NEAR OSLO

TEXT BY ELIZABETH GAYNOR PHOTOGRAPHY BY KARI HAAVISTO

The Norwegian Folk Museum captures the infatuation with rural life that seized Norwegians during the nationalizing period in the late nineteenth century. The farmsteads and houses scattered over thirty-five acres on the Bygdøy peninsula, on the outskirts of Oslo, have been gathered from regions throughout the country and are grouped according to district of origin. The structures—which include a stave church dating from circa 1200 and a furnished medieval dwelling—are ingeniously fitted into those parts of the landscape appropriate to their functions and building styles.

Coincident with Norway's struggle for independence, the nationalizing movement idealized folk culture as symbolic of all that was uniquely Norwegian, and it politicized expressions of folkways in the arts. It also gave impetus to a young librarian, Hans Aall, who founded the Norwegian Folk Museum in 1894. Oscar II of Sweden and Norway himself had recognized the beauty of Norway's vernacular architecture and had begun collecting examples in 1881. He had them moved and reassembled at his summer residence on Bygdøy: This scattering of old log buildings







Comprising more than 150 buildings from different parts of Norway, the Norwegian Folk Museum occupies 35 acres on the Bygdøy peninsula near Oslo. OPPOSITE: A farmstead from Numedal includes many of the building types found in that region in the 1800s. The *eldhus*, left, was used for baking, slaughtering, brewing and washing. TOP: In an 18th-century Numedal bedroom, a mangle board, used for ironing, rests on a table. ABOVE: The *stue*, or main living space, of a circa 1780 Numedal house contains the hearth and a carved bed. The cradle was hung from a beam so that it could be rocked while the family worked.

One-room living was the norm from the earliest times through the 1700s, and even into the nineteenth century.



LEFT: A loft from the Telemark region dates to circa 1300 and exhibits decorative motifs taken from medieval church art. The first floor, or *bu*, was used for storing food; textiles and other valuable items were kept on the upper story.

around a stave church constituted the world's first outdoor museum. In 1898 Aall had his collection moved to a plot on Bygdøy adjoining the king's, and about a decade later the two collections were merged. Since then the museum collection has grown to include 153 structures and over two hundred thousand household objects.

Some of the most evocative of these buildings are the rustic farmsteads fashioned by multigenerational families in remote valleys and fjords. Theirs was a way of life dictated by the seasons and by the scant natural resources in a forested, mountainous terrain. People lived in the isolation of their own farms; the irregularity of the landscape was ill suited to the formation of villages.

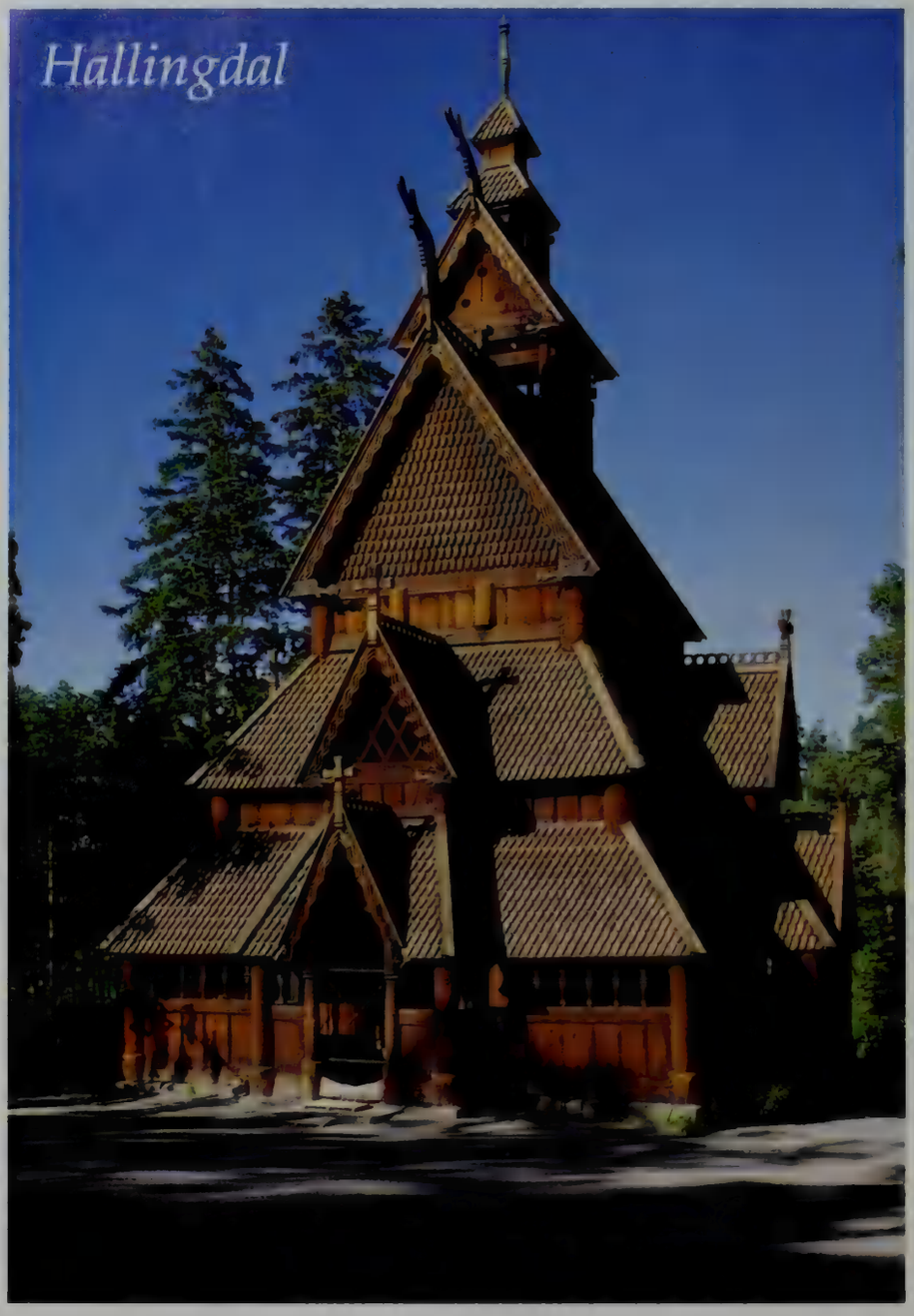
From spring through autumn, the family's time was spent in the fields and forests preparing for winter. Young people moved into lofts over storehouses when the weather was warm. Some were sent up to summer farms, or saeters, to tend cows, goats and sheep in mountain pastures and to relay dairy products and hay back down to the farmstead.

When winter came, life moved indoors and centered around the hearth. One-room living was the norm from the earliest times through the 1700s, and even into the nineteenth century in more remote dis-

OPPOSITE ABOVE: Red paint with black-and-white trim was used to simulate European brick buildings in a circa 1800 one-room guesthouse from Telemark. OPPOSITE: The carved and painted corner cabinet in the main room of an 18th-century Telemark house held the husband's private possessions, such as a Bible, bottles of spirits and money.

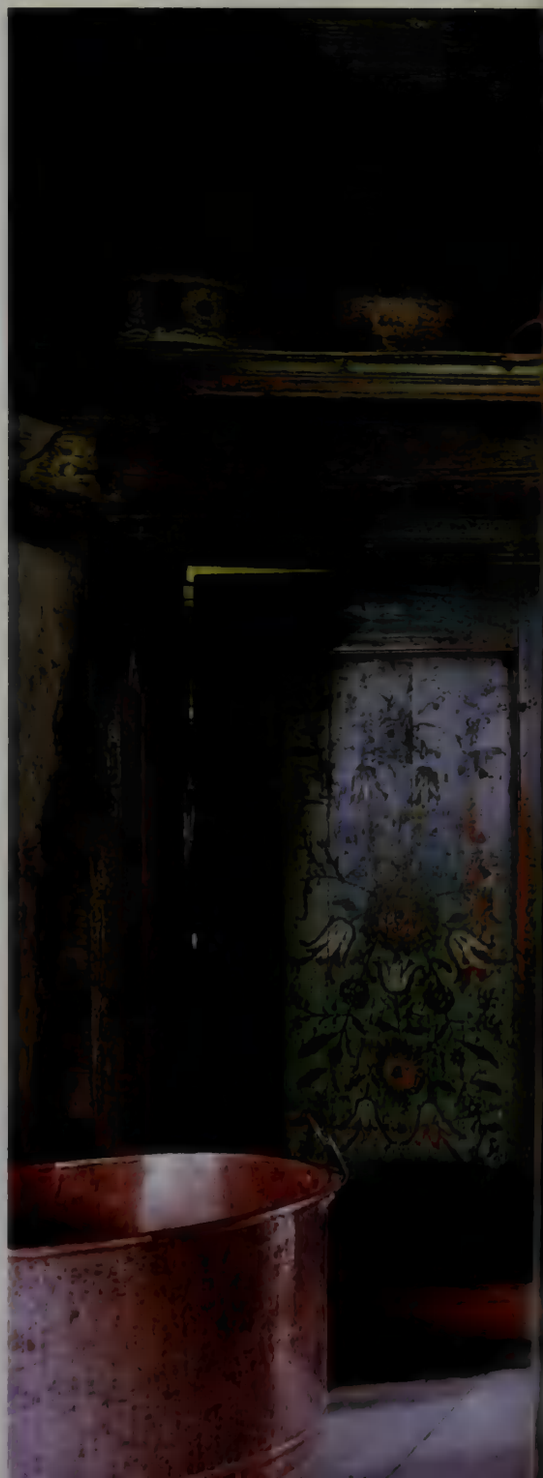






LEFT: The circa 1200 stave church from the Hallingdal region was one of the first structures brought to Bygdøy in 1881 by Oscar II of Sweden and Norway. The exterior was extensively restored in 1885, but the interior remains medieval.

OPPOSITE: Farm buildings from Hallingdal are arranged in a square, as was customary in the region. The loft at left is circa 1650; the house, center, is circa 1750. At right is a circa 1750 *loftstue*, or loft and living space. BELOW: A 1755 Hallingdal interior was decorated with rosemaling, a form of floral painting.



tricts. Most of the family slept, ate, worked and traded stories by the hearth of the one-room living space, or *stue*. Women worked at cooking, cleaning, spinning, weaving and embroidery. Men crafted tools, sleds, furniture and agricultural implements.

Long winters provided many hours in which cupboards, beds and chairs could be intricately carved and painted. When glass windows became available, in the 1700s, interiors were better lit and furnishings became more colorful. Even spinning wheel distaffs, mangle boards and horse harness pieces were decorated in unique and highly ornamental ways. Some served as betrothal gifts, proof of a young man's skills.

The timber structures have endured so well because they were carefully built of massive shaped and notched logs. Moss filled cracks between joints; turf and birch bark formed weatherproof roofing. Houses from nearby valleys in the south-central part of the country were most practical for the museum to procure at first. Even so, disassembling them and moving them overland in the early days before railroads must have been an extraordinary feat.

The main dwellings of the farms from the districts of Numedal, Tele-







Though Norwegian towns were small, they served as important cultural centers for the largely rural population, and one section of the museum has been set aside for urban structures. ABOVE: A street in the Old Town area is lined with 17th-, 18th- and 19th-century buildings from Oslo and its suburbs, including half-timbered town houses that were often shared by several families.

mark and Hallingdal, decorated simply by means of wood and paint, are representative of the creativity of eighteenth-century Norwegian design. Major furnishings like beds and cupboards were built in, which freed floor space for the movement and chores of the extended family. Vertical wall space was used for storage of cooking and serving implements. A long table was a staple to provide meals for family and farmhands and to serve as a work space. A small cupboard (for valuables like tobacco, aquavit and the Bible) often hung behind the master's "high" seat at the narrow end of the table.

In the mid-eighteenth century, rose painting (rosemaling) became popular as a decorative technique. The surfaces of doors, furniture and ceilings of *stues* were filled with stylized floral patterns. Simple motifs could be executed on chairs or accessories, like the ubiquitous ale bowl, by any member of the family with adequate talent. But whole rooms and larger pieces were often commissioned from itinerant rose painters who became celebrated for their skills.

From 1900, when he had a model made of his overall plan for the Norwegian Folk Museum, it was Hans Aall's intention to set aside an area for urban structures too. The relatively limited outdoor area devoted to city houses is proportionate to the small size of Norway's urban population until well into the twentieth century. The cobblestone streets of the Old Town section of the museum, with their

continued on page 137



ABOVE: The simply furnished room of a seamstress, from around 1890, features the dark green walls that were common in Norway in the late 19th century. BELOW: An interior from a circa 1840 carpenter's house that was moved to the museum in the 1960s has been furnished with appropriate Norwegian pieces from the 1890s. Wallpaper and rag rugs were often used to lighten crowded city rooms.



PRIVATE LIVES AT COURANCES

VALENTINE DE GANAY'S APARTMENT IN THE FRENCH CHATEAU

TEXT BY SUSAN MARY ALSOP PHOTOGRAPHY BY MARINA FAUST



"My floor used to be the servants' quarters," says Valentine de Ganay, who lives with her husband, Markus Hansen, in an apartment she created in the attic of her family's historic Château de Courances in France. ABOVE: The brick-and-stone construction is typical of Louis XIII architecture. OPPOSITE: "I knocked down two walls and fashioned a living room out of two little rooms and part of the corridor," says de Ganay. "The original mantel was too small, so I covered it with a forties-style wood façade." The embroidered silk hangings decorating the walls probably came from a church.

There have been lords of the domain of Courances since the early twelfth century. The name means running water, and when the royal family of France took up residence at the palace of Fontainebleau, it was their custom to send wagons across the miles of intervening forest to bring back drinking water for their table from the springs of Courances.

In the seventeenth century a nondescript structure at Courances was replaced by a splendid edifice of rosy brick and white stone, and the great landscape architect Le Nôtre was brought in to design a *parc à la française*. He was able to harness springs rushing out of the ground and so create canals and ornamental pools to frame and reflect his green vistas.

Today the waters are as clear and pure as they ever were, and Courances radiates serenity and happiness—but it has not always been so. During World War II it was occupied by both German and Allied forces, and the end of the war precipitated an explosion in an ammunition dump on the grounds that caused immense damage to the windows and roofs of the château. Jean-Louis de Ganay, who had served heroically with the Allied forces, returned at the age of twenty-two to find his parents and his younger brothers living in chaotic conditions. Years of hard work have restored the style and beauty that must have seemed lost forever, and now there are three generations of de Ganays living in the home of their ancestors.

The youngest daughter of Jean-Louis and Philippine de Ganay, Valentine, has transformed the top floor of the château into an apartment for her husband, Markus Hansen, and herself. A German-born artist, Hansen was brought up in England and is as much at home in New York as he is at Courances, where he keeps one of the three artists' studios on the grounds.

Though the couple have a small apartment in Paris, where Valentine de Ganay writes—she has published several short stories as well as a new novel—her feeling for her family home is deep: "Courances—to wake up to that order, that grace—aesthetically, it's a kind of miracle. Living there is such perfection."

To reach her rooms, one emerges from a small elevator into what de



Ganay calls her Chinese cabinet. "Chinese cabinets are traditional," she says. "Remember the one at Fontainebleau? My friend Chris Plytas, the designer, found Taiwanese artists who were unemployed and had secured work decorating Paris restaurants. They took the ordinary plaster wall and cleaned and scratched it a bit. After that they threw wet plaster on it and produced Chinese mountains in the fog. Then I brought in branches from the woods, and they made a bouquet of twigs to form a lantern two meters high with Chinese writing on it—they call this the calligraphy of branches. To hide the elevator, they painted four big characters on the door that say in Chinese 'house,' 'sky,' 'water,' 'reflection.' The floor is painted in a high-gloss black, with clouds on it to break the darkness."

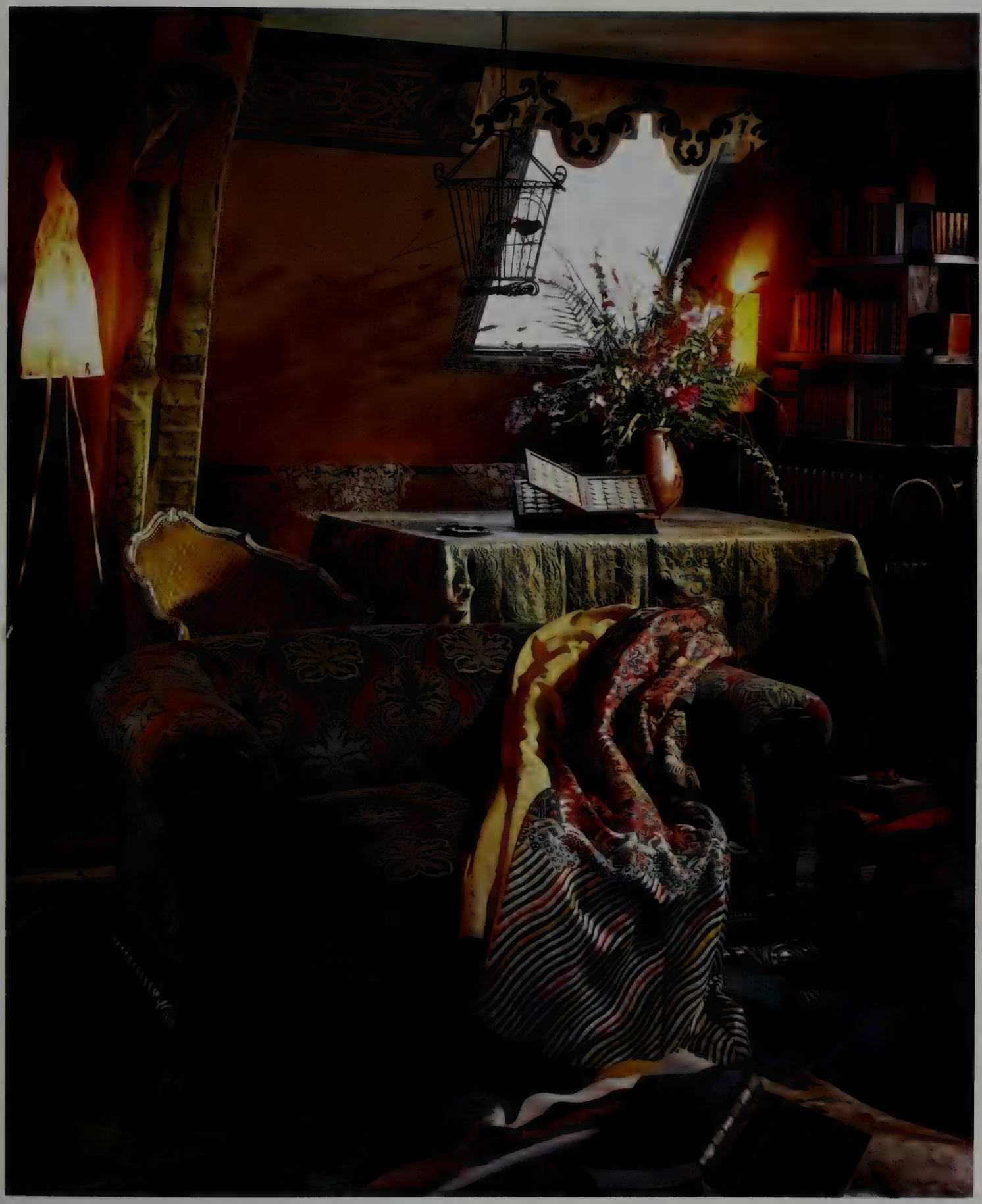
De Ganay is enthusiastic about floors —she sanded them herself before they were decorated—and she is particularly proud of the one in the living room. "Here Chris Plytas inspired me, and we worked together. There is a trompe l'oeil design in the center, on inexpensive pine. We painted a pond with fish in it. Around this we put down a frame of old parquetry."

She tore down two walls to build her living room, and on the new surfaces she has hung the plainest of burlap—"potato-sack material, we call it." On the rough cloth are hangings of exquisite eighteenth-century silk —braided, festooned, fringed and embroidered—that she has collected from attics at Courances and from her grandmother's house at nearby Fleury. A

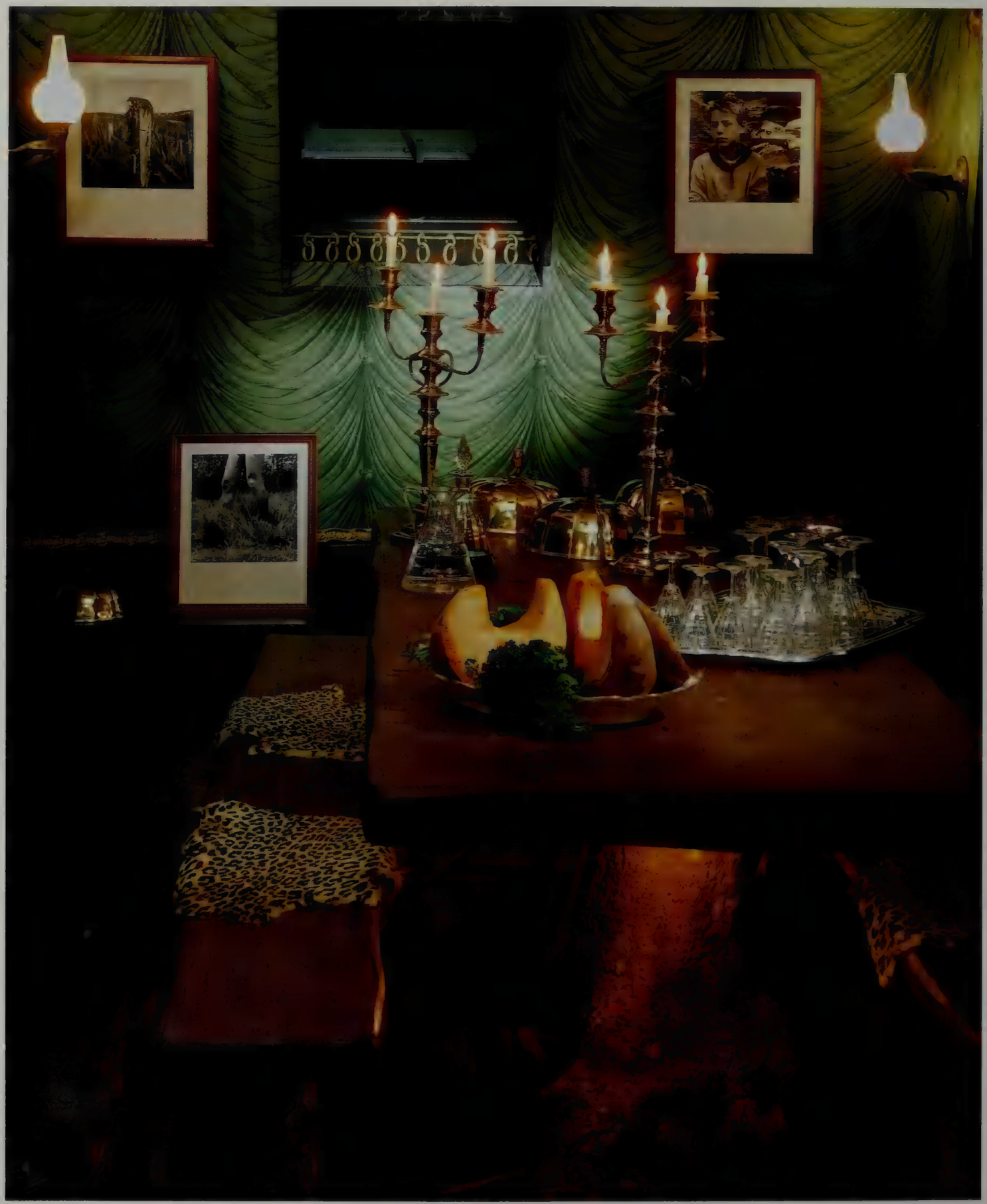


"I have the best views from my apartment," notes Valentine de Ganay (above). BELOW: "The living room is more than anything a reading room. Because of the slope of the roof there are hardly any pictures on the walls, but there are books in every corner, from floor to ceiling." Nineteenth-century library steps stand before a Louis XVI bed.





An opened volume of a collection of model coins rests on a table swathed in 18th-century Italian damask under a living room window. In the foreground is a Chinese man's court robe draped over a 19th-century English sofa. The floor displays a trompe l'oeil *parc à la française* pond that was painted by designer Chris Plytas. Burlap sheathes the walls.



A block-printed wallcovering heightens the drama in the dining room. "A local carpenter crafted the table and the benches from oak stumps," explains de Ganay. "The trompe l'oeil golden rings around the window, which supposedly hold the 'draperies,' are also by Plytas." English candelabra and Napoleon III wall lights provide illumination.

great eighteenth-century bed, covered in crimson damask, anchors one side of the room; a Louis XV–style armchair is upholstered in the most modern of leopard prints. The ceiling is a cloud scene, painted by Valentine's mother, the marquise de Ganay, who is very good on a stepladder: "She used spray paint, with three colors for the clouds." Over the simple white mantelpiece hangs a shell mirror: "I had collected shells in bags for years, so I put them in a frame with a golden border."

There are books everywhere—the ones in shelves de Ganay says she acquired from other libraries in the château—seventeenth-, eighteenth- and nineteenth-century volumes. The bookshelves were built by local artisans, as was the furniture in the green-walled dining room just down the hall. To find the perfect tree for the table base, de Ganay and her crew searched the woods, and the long shining oak rectangle is accompanied by benches of the same wood on each side.



ABOVE: "The mountain landscape in my 'Chinese cabinet' was created by scratching the wall, throwing fresh plaster on it and then painting it." BELOW: A view from the apartment to the south takes in the formal *parterres à la française* and a mirror basin designed by the celebrated landscape architect Le Nôtre.

Three former maids' rooms have been converted into guest bedrooms, but it is the master bedroom that is the joy of its owner's life. It is not large, but it has the finest view in Courances, for it lies directly on the axis of the château. From her bed de Ganay can look through a large window at the ornamental pool, called Le Miroir, and at the expanse of water and forest to the south. By turning her head she can see, through another window, the avenue approaching the house known as the *allée d'honneur* and the double line of two-hundred-year-old plane trees bordering it. Sometimes she takes her breakfast on the ledge and carries a pair of binoculars in order to observe what is going on below.

In June 1994, a month after her wedding, she gave a party at Courances that lasted from four o'clock one afternoon to eight the next morn-

continued on page 140





HISTORIC HOUSES: FRANZ LISZT

THE COMPOSER'S RESTORED RESIDENCE IN BUDAPEST

TEXT BY NICHOLAS SHRADY
PHOTOGRAPHY BY LARS HANSSON

BELOW: Budapest's Academy of Music, which included an apartment for Franz Liszt on the second floor when it was completed in 1879, has been restored and now houses the Ferenc Liszt Memorial Museum. LEFT: A photograph of Liszt (1811–1886) by Ferenc Kozmata was taken on the composer's 50th artistic jubilee, which was celebrated in November 1873 in Budapest.



There is a wealth of devotional esoterica at the Ferenc Liszt Memorial Museum, which is housed in the nineteenth-century composer's private apartments in Budapest's former Academy of Music. Locks of the maestro's hair, his gloves and walking stick, a bronze replica of his right hand, even a few of his cigars. But these personal curiosities only enhance the museum's far greater collection of legitimate treasures. There are priceless musical instruments, such as Liszt's Chickering and Bösendorfer pianos, portraits of the composer by leading artists of the day and, perhaps most important of all, a voluminous collection of Liszt's musical scores and correspondence.

Ferenc Liszt, or Franz Liszt, as he is widely known, was a monumental and seminal figure of his age, and through his music as well as the items displayed in the museum, one can glimpse the legacy of an artist who helped develop and define the modern era in musical history.

Liszt led anything but a prosaic life. In Vienna, where he had been sent as a young boy (with the help of some munificent Hungarian magnates) to study music, Salieri taught him composition and Czerny the techniques of pianoforte. At the tender age of



"Taken separately, Liszt's belongings are valuable, but as a whole they are priceless."

LEFT: Liszt left the academy his musical scores and instruments, including the cabinet organ in the drawing room, made in 1877 by Mason and Hamlin of Boston. The portraits are by Franz Seraph von Lenbach, left, and Mór Than.

BELOW: "This morning I arrived," wrote Liszt in January 1881. "My new lodging is decorated in perfect taste. Some ten ladies have decorated my armchairs with beautiful embroidery, in such magnificence that they are worthy even of a prince's palace." The drawing room's 1880 piano, by Chickering of Boston, was also used in the adjacent concert hall. On it is an 1858 Viennese silver music rest. The stool is by Thonet.



Mária Eckhardt, the museum's curator, tracked down many personal items dispersed after Liszt's death and has re-created the Renaissance Revival rooms as they were when Liszt lived there. The dining room, for which original furnishings no longer exist, was turned into an exhibition space. The Chickering piano was presented at Christmas 1867 to Liszt in Rome. He sent it to his friend Baron Antal Augusz, whose widow later donated it to the academy.

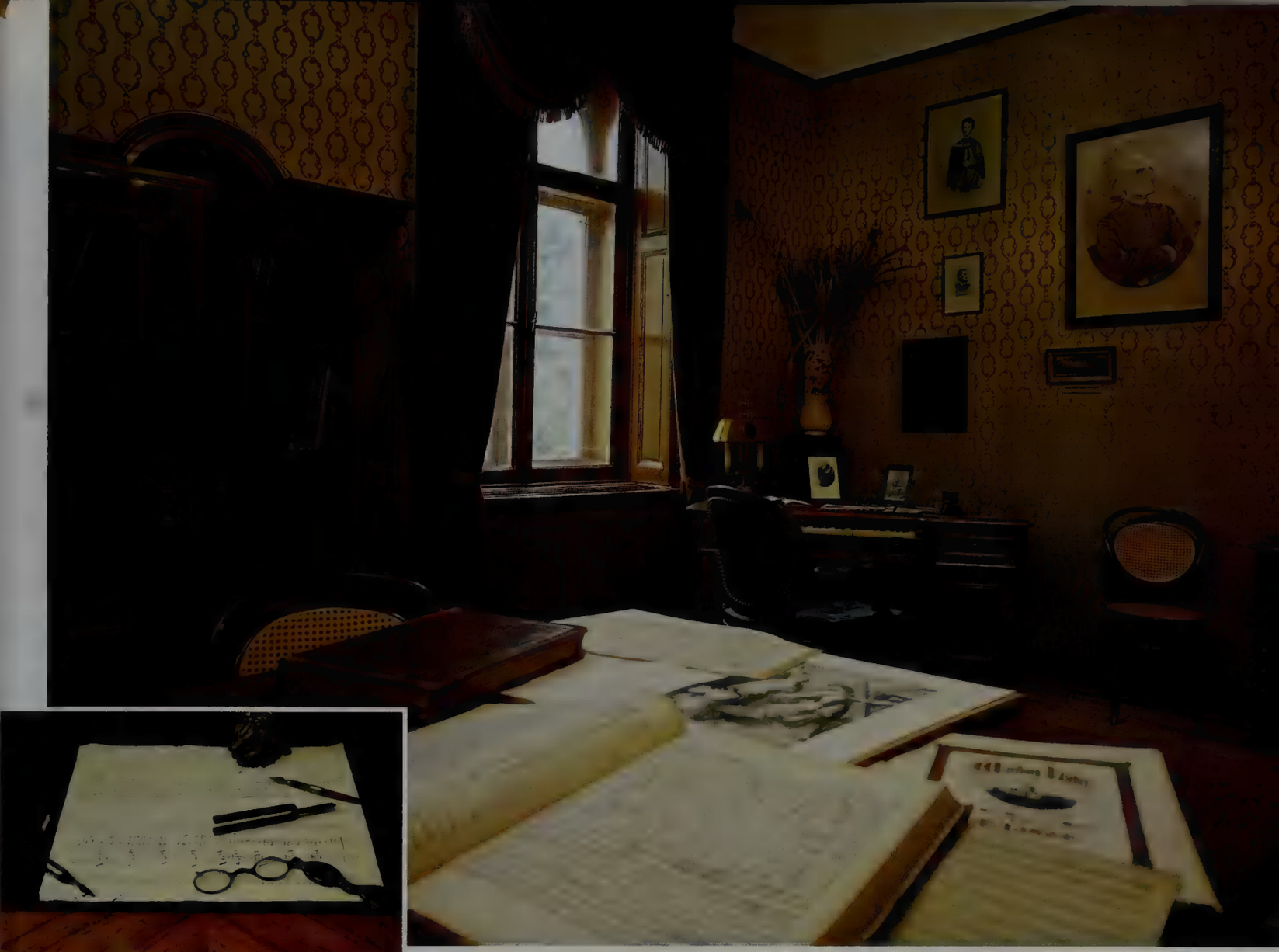
nine he had already begun to perform in public. One year later, following a recital that he gave for Beethoven, the maestro embraced and kissed the young Ferenc in thanks; it was a benediction acknowledging Liszt's prodigious musical gifts. What followed was a long and distinguished life at the forefront of the European cultural vanguard.

In the salons of Paris he became known as the ninth wonder of the world, and at Weimar he was the founder and herald of the "music of the future." And when it was decidedly unfashionable to do so, Liszt vigorously championed both Richard Wagner (who would later marry his daughter Cosima) and Hector Berlioz. He was knighted, celebrated (as well as scorned by traditionalists) and immortalized during his lifetime.

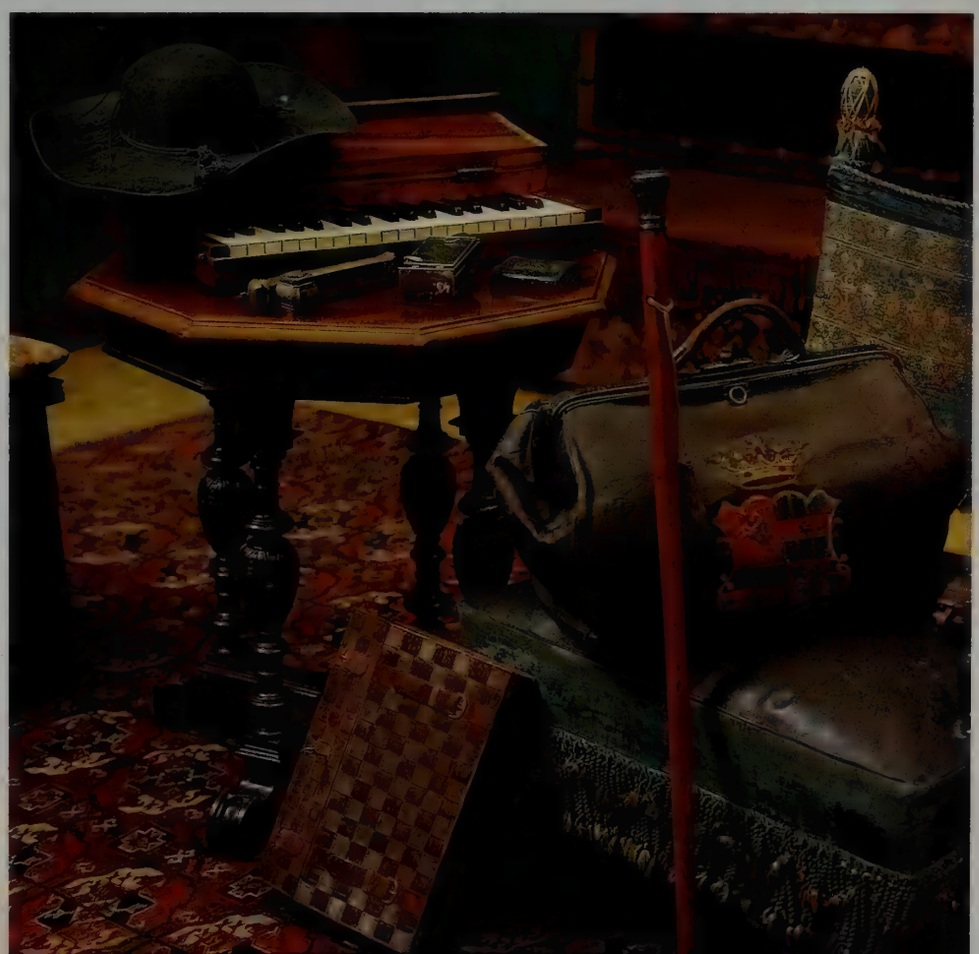
Although Liszt was a voracious traveler and took up residence variously in Paris, Weimar and his much-beloved Rome, he never abandoned Budapest entirely. Hungarians have always considered Liszt their own and, like Bartók, something of a national treasure. His annual retreats to the Hungarian capital, from 1869 until his death in 1886, were taken up with composing, occasionally performing in the city's salons and, above all else, instructing. Liszt was by nature a teacher and a mentor.

When Budapest's Academy of Music was inaugurated in 1875, one of its principal intentions was to provide a musical as well as a literal home for Liszt in Budapest. The academy's Renaissance Revival building on the stately Népköztársaság útja was designed by the eminent architect Adolf Lang. Liszt's second-floor apartment was, appropriately enough, connected directly to the academy's concert hall. It consisted of a spacious drawing room with French doors opening to a balcony overlooking the boule-

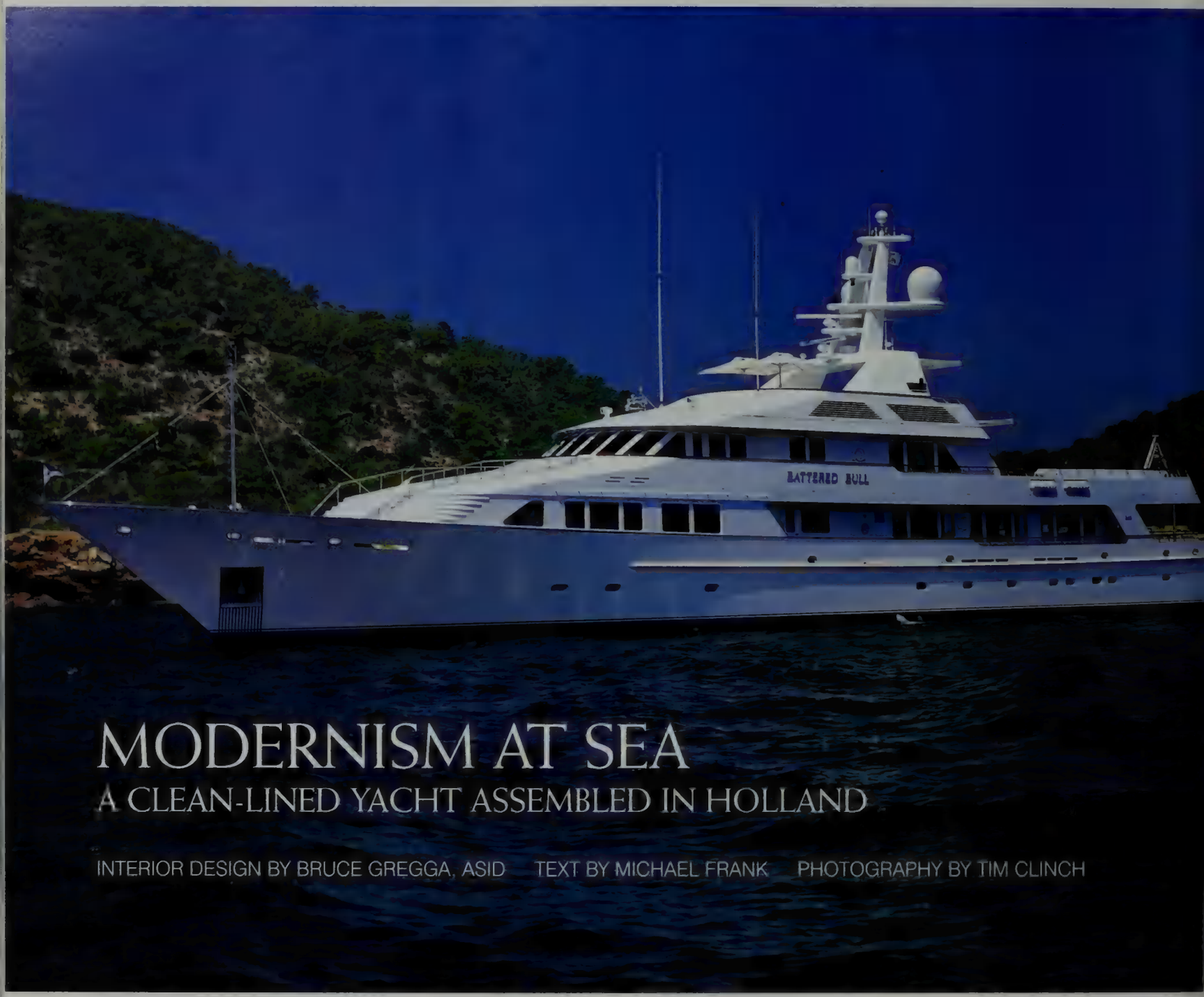
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ABOVE: Liszt's study/bedroom contains many of his scores and, in the bookcase, his music collection. By the window is his composing desk. INSET: The composing desk with a built-in keyboard has some personal mementos—a manuscript, tuning forks, pen and a lorgnette.



RIGHT: The composer traveled extensively through Europe and spent long periods in Vienna, Weimar and Rome. His leather traveling bag is on the armchair; the walking stick was a gift from Pope Pius IX. Propped against the chair is a traveling writing box. On the table are his dummy keyboard used for finger exercises, his abbé's hat and his traveling inkpot and pen case, lamp and purse.



MODERNISM AT SEA

A CLEAN-LINED YACHT ASSEMBLED IN HOLLAND

INTERIOR DESIGN BY BRUCE GREGGA, ASID TEXT BY MICHAEL FRANK PHOTOGRAPHY BY TIM CLINCH

In one of Bruce Gregga's earliest meetings about the *Battered Bull*, the Dutch boatbuilders who were crafting it encouraged him to shop for the china and crystal his clients would dine off of when they sat down to their inaugural meal. At that point, the 171-foot steel-hull yacht would not be launched for two years. There was no dining table. There was no dining room (or "salon"—boats do not have "rooms"). There was, in fact, no yacht. There were only plans, ideas and projections. "I understood later why the builders asked for the china," the designer explains, "when I discovered that they'd created storage with intricate Lucite fittings, so that each glass slid into its own separate receptacle."

This kind of precision and foresight characterized Gregga's first experience designing the interiors of a yacht from scratch, and he credits much of the project's success and relative speed—two years from initial meetings to completion—to the gifted naval architects and craftsmen he worked with in Holland and to his assistants Alex Jordan and Dan Smieszny in Chicago. "The detailing required a great deal of travel and conferring," Gregga says. "It was a substantial undertaking, though probably no more so, when you think of it, than a home."

Also helpful was Gregga's long relationship with his clients, for whom he has designed a Chicago office as well as an apartment (see *Architectural Digest*, November 1993) and for whom he is working on a new house in Florida. He and the clients agreed that the boat, which they would use over a total of five or six months a year, was to have as sophisticated an



"I came to think of the boat as a kind of embryo floating on the water—it was open to all sorts of concepts and feelings, as flexible as any new piece of construction," says designer Bruce Gregga of the 171-foot *Battered Bull*. OPPOSITE: The yacht—shown in Ibiza, Spain—was built by C. van Lent in Kaag, Holland. ABOVE: The designer borrowed from the Art Déco and Moderne periods of France from the 1920s to 1940s. The bronze low table base in the main salon is by sculptor Philippe Anthonioz, who collaborated with Diego Giacometti on the fixtures for the Picasso Musem in Paris. Déco chair by Jules Leleu, from Newel, is upholstered in Scalamandré fabric; Steuben lamps.

air as possible. Gregga wanted to avoid conventional boat decoration, where textiles and surfaces are light and shiny in an attempt to create the illusion of spaciousness. He turned for inspiration to the part Déco, part Moderne sensibility of the 1920s and 1930s and crossed it with a contemporary insistence on comfort and practicality. "We've always liked thirties design," the wife notes. "The use of wood, the shapes and lines of the furniture—they're clean, yet they can also be whimsical."

"A boat can be anything you want, interior-wise," adds Gregga. "Nothing architectural or stylistic is set. You're given this pristine form to which you can attach anything you want." Restrictions were minimal: Gregga could not use certain metals, such as brass, which tends to pit; decorative objects and furniture would have to be secured or stored when the boat was in motion; fabrics had to be durable, but only relatively so. "Boats are so environmentally controlled now," observes the designer. "You don't have to worry about a textile moldering away before your eyes."

Gregga called for a high level of detailing throughout. He paneled some walls in mahogany and trimmed them with crown moldings, while he fitted others with split-straw marquetry framed in wood in a technique inspired by the work of Jean-Michel Frank. Gregga upholstered others, such as the wife's stateroom, in cotton.

Paintings and drawings—some from the clients' existing collection, others bought expressly for the boat—are



"When we think of boats we think of Picasso, Hemingway, the glamour times of the Riviera," says Gregga. "But the boat spans eras from the twenties to the nineties—it's timeless. We tried to create that sense of timelessness, the privacy and freedom of being as remote as possible." ABOVE: The deck lounge "has the feeling of a gentlemen's club—the warmth of the wood, the leather on the walls." Hinson Hansen lamp. Clarence House pillow fabric.

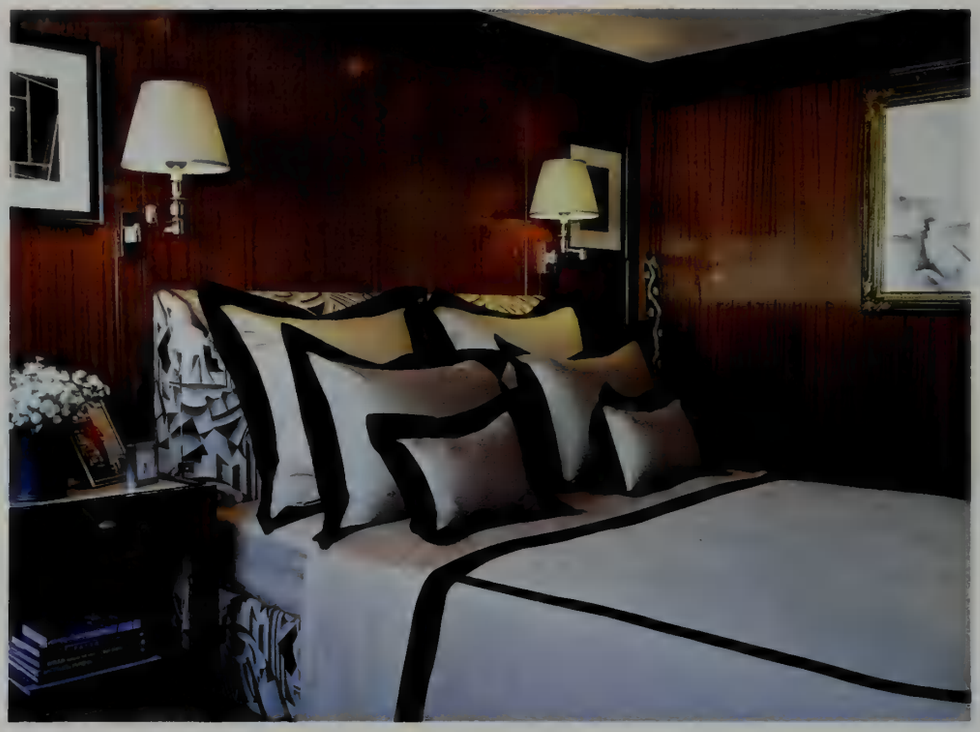


The use of polished woods, luxurious fabrics, burnished stone and wool carpets harks back to the modernist Jean-Michel Frank, whose 1930s-era technique of split-straw marquetry Gregga employed in the dining salon wall panels. The boards were cut in the cabinet shop in Holland and shipped to Paris, where "a lady split the straw and applied it flat," he says. "It's very time-consuming, very tedious and very beautiful. It gives a golden glow to the room." Léger's 1952 *Bird Before Tree Trunks* hangs above the dining table. Tiffany's stemware; Wedgwood china.

arranged throughout the interiors. Many were chosen for their strong Cubist vocabulary. "We wanted to stay in the period as far as possible," Gregga says. "The art personalizes the rooms in a way you don't always expect to find on a boat."

In designing the yacht's layout, Gregga, his clients and the naval architects all agreed on a main deck consisting of the main and dining salons, the galley and the master staterooms and baths, so his clients could use the level as a separate, contained apartment. On the level below are six guest staterooms, and below that, accommodations for the thirteen-member crew. A deck lounge above the main deck is, according to the wife, a favorite gathering spot, especially attractive in the late afternoons or on gray days: "It's a warm, comforting room, a place to retreat to when you don't want to be outside."

All the work was done on-site in Holland, except for the upholstered furniture and window treatments, which were made in New York and shipped. (In the case of the window treatments, people from Gregga's New York workrooms were sent over to do the installation.) The designer commends the craftsmanship of the Dutch cabinetmakers but explains that at times there were minor problems with translation—not of language but rather of style: "In the United States we finish our wood differently. We're accustomed to an oak,



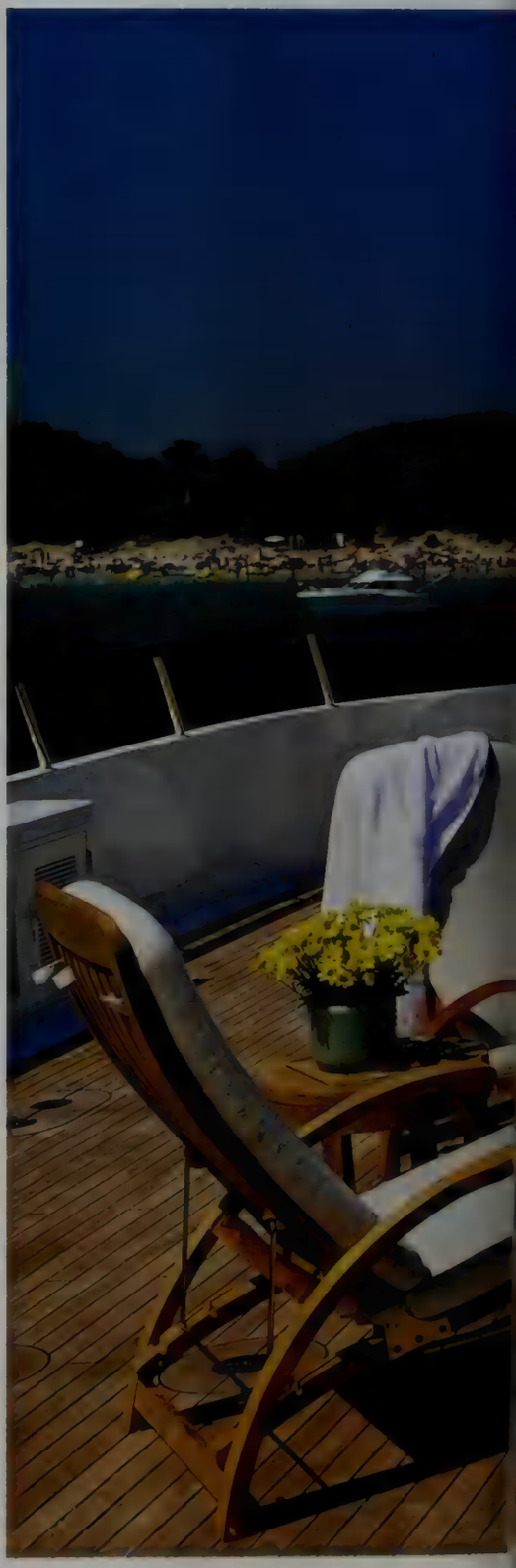
"We learned one thing very quickly—you can't break the schedule," recalls the designer of his work in Holland. "Once that boat goes into dry dock, you cannot have one thing go askew." RIGHT: The deck can hold the ship's 38-foot cigarette speedboat and its 34-foot custom-built dive boat. ABOVE: Bedside table in stateroom from John Boone; Tiffany's clock. Clarence House print on bed.



Gregga found the detail behind the panel walls "mind-boggling." Having never observed the meticulous cabinetwork of a shipyard firsthand, he marveled that "every glass had to be housed," he notes. "I guess that's why they call it shipshape. Everything is where it's supposed to be." ABOVE: The Dutch craftsmen manufactured built-in furniture of Gregga's design for the guest stateroom.

for example, that is more raw-looking, with a little more texture and color." How was the debate resolved? "We managed to prevail," the designer says with a laugh.

Unlike a house, a boat has an unusual relationship to place. By nature, it has no fixed setting, and it can often show its owners new ways of looking



at the world. "You forget how many cities start at the waterfront," says the wife, who names ports as disparate as New York, Charleston and villages on the Greek isles as offering a fresh face to those who tie up at their docks. "The skyline is immediate. You can come to a city you know and discover it all over again." □

"A boat can be anything. Nothing architectural or stylistic is set."



AN AUSTRIAN EPIC

FREDERICK R. KOCH REJUVENATES A HISTORIC ALPINE SCHLOSS

ARCHITECTURE BY CHARLES T. YOUNG, AIA INTERIOR DESIGN BY JEROME SUTTER
LANDSCAPE ARCHITECTURE BY ROBERT E. TRUSKOWSKI, ASLA
TEXT BY BRENDAN GILL PHOTOGRAPHY BY FRITZ VON DER SCHULENBURG

ABOVE: "At any moment you expect to see Heidi bounding over the hillock," remarks American philanthropist Frederick R. Koch, who restored Schloss Blühnbach, a 17th-century hunting castle in the Austrian Alps. Expanded by Archduke Francis Ferdinand in 1911, it still contains his art and antiques. RIGHT: Landscape architect Robert E. Truskowski used pink, red and white begonias for the Hapsburg coat of arms on a rear parterre.





"The castle was spartan for hundreds of years before it was richly appointed by Francis Ferdinand," says Koch, who asked architect Charles T. Young and designer Jerome Sutter to assist in the refurbishment. ABOVE: A 1601 wedding painting—part of Francis Ferdinand's extensive collection of European art—hangs in the drawing room above a Louis XV walnut sofa and chairs from Sotheby's.

Built in the early years of the seventeenth century by the reigning archbishop of Salzburg as a hunting retreat from his episcopal residences in Salzburg and Munich, Schloss Blühnbach is located in a narrow valley in the Austrian Alps, among peaks of bare, spiky rock rising to more than seven thousand feet. At the time, Salzburg was among the richest cities in Europe; its wealth was based on seemingly inexhaustible deposits of salt, a commodity as eagerly traded and almost as precious as gold.

In the beginning Schloss Blühnbach would have enjoyed the advantage of being readily defended against the archbishop's enemies, of which he had many. (Archbishops of Salzburg asserted immense temporal power; they were expected to be fierce warriors and hard-bitten businessmen as well as men of God.) From a highway threading its way south beside the Salzach River, a road wound—and continues to wind—from the village of Tenneck several miles through spruce forest and verdant pastures to where the castle sits on a slope overlooking a tributary of the Salzach. This zigzag road, in places teetering on the brink of a deep gorge, provides the only convenient access to the castle.

The present owner of Schloss Blühnbach is Frederick R. Koch, an American philanthropist and connoisseur with a knack for collecting in an exceptionally diverse number of fields—among them art, literature, music and architecture. He is a tireless peruser of auction catalogues;



OPPOSITE: "Because of the ecclesiastical symbols in the sitting room, we think it may have been an altar room," says Koch, who chose a blue-and-white palette to complement the 1754 Winterthur stove. The 18th-century paneling bears the name of the carpenter, Johanes Perr.



"The rug always came first," says Koch. "I have a great fondness for patterned carpets. Those we used have marvelous color combinations and mostly seventeenth- and eighteenth-century designs." ABOVE: Koch selected a carpet with a 17th-century pattern for his own sitting room. Cut velvet is from Clarence House.

much that he acquires he is quick to find an appropriate home for in museums, libraries and universities. Other treasures he keeps at hand for his delight and, often enough, as objects of study. His taste runs to the irresistibly rare—a marble bust of Antinous from Hadrian's Villa, a porcelain dinner service made for Empress Elizabeth of Austria and a nineteenth-century plaster bust of her by Victor Oskar Tilgner.

From childhood Koch has been an ardent student of architecture, especially as it manifests itself in the form of houses and, still more especially, in the form of old houses that are in need of sympathetic restoration. Over the past few years he and his architect, Charles T. Young, have brought back to their original splendor (and sometimes added, here and there, a touch of brand-new splendor) a Tudor-style mansion constructed in the early thirties in a small town in western Pennsylvania; a nineteenth-century villa in the south of France; a limestone palazzo on Manhattan's Upper East Side; and Sutton Place, a sixteenth-century English country house that once belonged to oil magnate J. Paul Getty and whose gardens, newly restored, are open to the public.

Koch acquired Schloss Blühnbach in 1987 after the property had undergone upwards of one hundred years of sectarian adventures and misadventures. The ecclesiastical authorities, diminished in purse as well as in power, had surrendered the castle to the Hapsburgs. Later a band of aristocrats made it a base of operations for some of the best hunting in Europe. Not altogether to their satisfaction, it was plucked from them by a fellow hunter, Archduke Francis Ferdinand, heir to Emperor Francis Joseph. He was a crack shot and took pleasure in slaughtering the greatest possible number of stags, mountain goats, eagles and other nearby Alpine prey. Between 1908 and 1911 the archduke rebuilt the castle, turning it into a country house that his wife and children found comfortable if not cozy—it boasted eighty or ninety rooms on four floors along with stables on an equally grand scale and innumerable outbuildings.

Francis Ferdinand became a significant figure in world history by dint of being assassinated at Sarajevo in 1914 and thus launching the First World War. What was to become of Schloss Blühnbach? By an irony, it proved to be just the sort of country place that one of the richest families in the world—the Krupps of Essen—were looking for at a time when, thanks to the war, the vast Krupp munitions



The moment Koch entered its great hall he sensed the castle was demanding he take charge of it.



OPPOSITE: Painted and gilded coats of arms of Salzburg archbishops adorn the frieze in the dining room—"one of the most classical rooms in the house," Young points out. Chandelier from Sotheby's; Clarence House chair fabric. RIGHT: The dinner service was made in 1890 for Empress Elizabeth of Austria's Achilleion Palace on Corfu.

BELOW: A late-17th-century walnut-and-fruitwood dwarf cabinet and German allegorical paintings are among the pieces in the dining room that once belonged to Francis Ferdinand. Koch added the 19th-century porcelain vases depicting the Berlin Opera House and the Berlin Museum.



works were prospering as never before. Gustav Krupp von Bohlen und Halbach, his wife, Bertha, and their seven children were enchanted with the clear mountain air and the lofty views of Schloss Blühnbach—a far cry from the smoky fogs of the industrial Ruhr, where the Krupps, secretive and self-admiring, had been doing business since the fifteenth century.

Books, plays, movies—many attempts have been made to tell the astounding story of the House of Krupp, with its generation after generation of neurotic egotists and calculating do-gooders. The last of the family to occupy the castle was Arndt von Bohlen und Halbach, grandson of the stern, hard-driving Gustav and his opposite in almost every way. Arndt, having no interest in the family business, dissipated as much of the family fortune as he was allowed to get his hands on and retreated into a fantasy world that in many ways resembled that of Ludwig II, the mad king of Bavaria. Arndt designed royal uniforms for himself, along with a throne, a gold crown and other appurtenances of kingship, and when he grew bored with the castle he shifted his imaginary court to an estate in Brazil that covered something like forty square miles. Arndt died in 1986 in his late forties, having contrived, like Ludwig II, to become grandly and

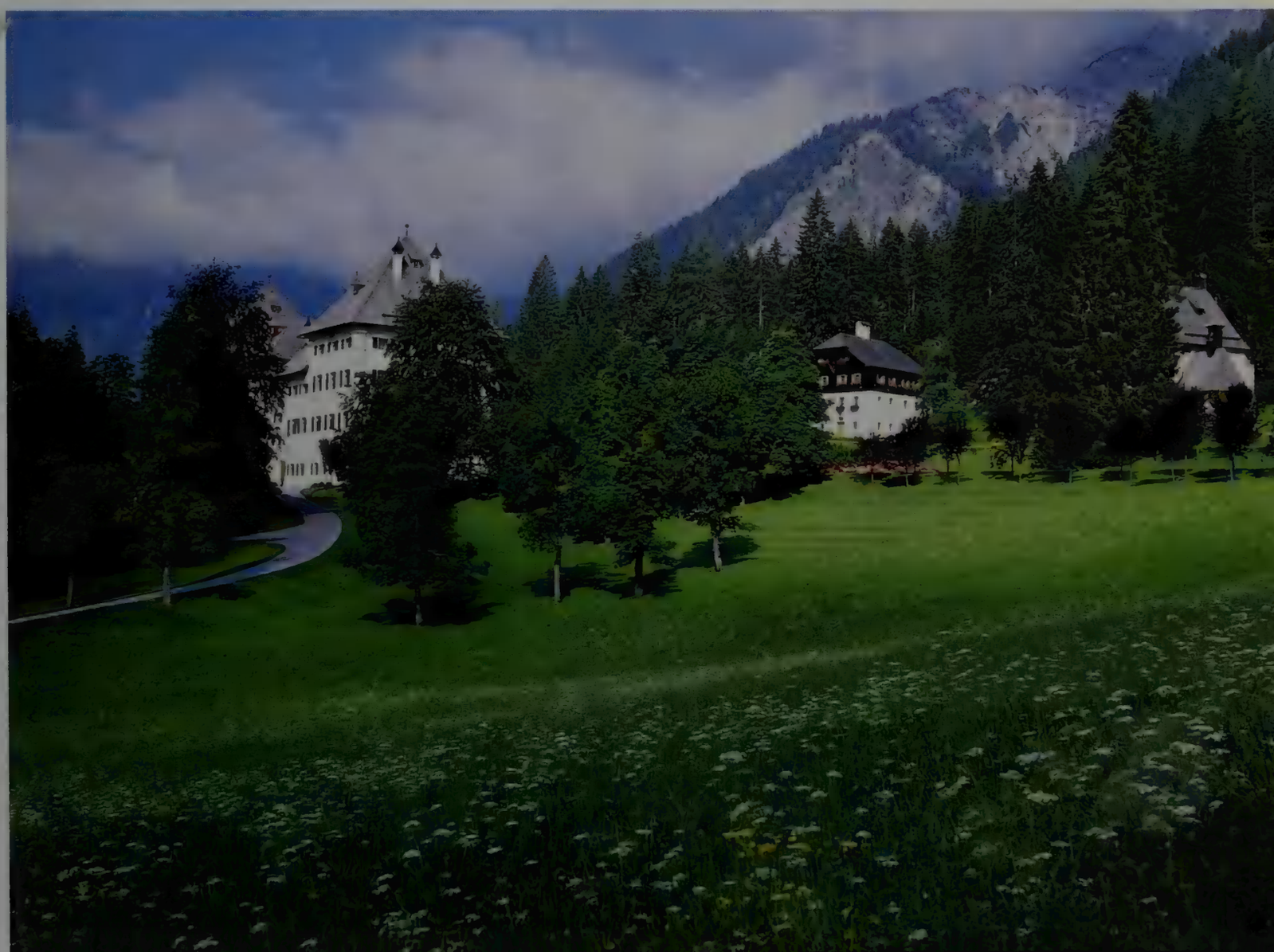


perhaps without regret a bankrupt.

The castle was put up for sale, but most prospective buyers found it too intimidating even to make an offer on—its acre or more of shingled roof was in bad repair, thousands of feet of copper plumbing and electric wiring would have to be replaced, and the outer walls would have to be restuccoed and painted; after that one could begin the intricate labor of interior redecoration, the laying out of gardens and the improvement of the surrounding farmlands and forest. What others find intimidating Koch nearly always finds exhilarating; the moment he entered its great hall he sensed that the castle was demanding that he take charge of it. "I felt helpless to refuse the demand and happy in my helplessness," Koch says, recollecting that first visit. "If restoring a distinguished old building is a responsibility, it's something else as well—the chance to combine hard work and pleasure in a way that for me is irresistible."

Today, after seven years of effort, Schloss Blühnbach and its gardens and grounds are in immaculate order. Several new baths, a new heating system and countless other amenities unknown to the archbishops of Salzburg have been discreetly smuggled into the thick-walled fabric of the castle. The paintings and furniture that came with its purchase, along with hundreds of mounted stag horns and similar trophies of the chase, have been expertly restored. New carpets cover the ancient pine floors, new draperies hang in voluptuous folds at the high casement windows. On the grassy parterre that stretches in front of the southern façade of the castle, the coat of arms of the Hapsburgs is picked out in pink, red and white begonias to honor the memory of the assassinated archduke. Not that an exotic American note isn't sounded from time to time in that Old World setting—indeed, literally sounded, as when Koch invites the Yale Whiffenpoofs to come and sing their hearts out before an assortment of delighted, if somewhat puzzled, guests. "To the tables down at Mory's" echoes down the dusky corridors of the ancient schloss, and Koch would ask, Why not? For plainly he believes that the world, though full of wonders, can always afford one wonder more. □

OPPOSITE: Portraits of the Infanta Margarita and the dauphin by Velázquez hang above the doorway in the master bedroom. Cowtan & Tout fabric on armchairs and trunk cushion. BELOW: A posthouse, center, and a chapel, right, are set beyond a row of plum trees in a meadow at the rear of the property.





ARCHITECTURE: ALDO ROSSI

A LAKESIDE VILLA FOR ITALY'S ALESSI DESIGN FAMILY

TEXT BY JOSEPH GIOVANNINI
PHOTOGRAPHY BY ROBERT RECK



Incorporating the Romantic-style vernacular of the northern Italian lake region in his work for the first time, Aldo Rossi designed a villa for Alessandra and Stefano Alessi on Lago Maggiore. OPPOSITE AND OPPOSITE ABOVE: Hexagonal columns supporting three balconies distinguish the lakefront elevation. "The portico, the stone, the grass—this is defensive construction, more works of protection than souvenirs of design," Rossi notes. Rossi, who possesses a "profound contempt" for the "confounding of form and function," has created architectural tableware for two generations of Alessis, one of the premier families of Italian design. ABOVE: A pair of blue-granite columns and a green steel beam mark the entrance. White-granite quoins frame the house's main volume; the windows are set off from the granite cladding by terra-cotta molding.

Melodically lush bel canto, which hypnotizes the ear by lingering breathtakingly in the air, proved Italy's greatest cultural export in the nineteenth century. But in the twentieth it has been *bel design*, and over the last generation, Aldo Rossi has been a prime mover in the constantly evolving stream of beautiful things flowing from a country that has refined everything from Ferraris to bow-tie pasta. Rossi's particular contribution, surprising for a sophisticated design culture with an eye for the lithe and lyrical, has been awkward proportions, monumental modesty and simple charm.

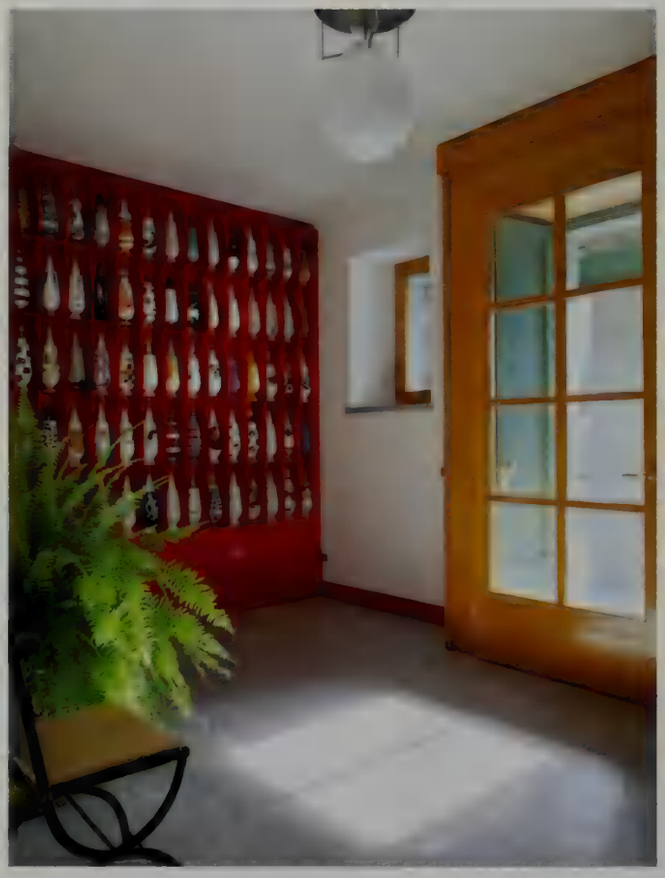
The Milanese architect may be best known for the endearing "tin man" coffeepots and teakettles designed for the housewares manufacturer Alessi, with domical, conical and comical tops that seem, somehow, both shy and commanding. But Rossi also exports on a larger scale. His plain and unassuming structures—with stretched columns, compressed cylinders and other mild-mannered caricatures of Platonic solids—have been built globally, in Europe, Japan and the United States. When it was published in 1966, his seminal book, *The Architecture of the City*, precipitated a radical reconsideration of modernism, encouraging architects everywhere to embrace the past and the common vernacular by thinking of the city as a field of memory writ in stone: Architects should look at ancient structures and at farms, factories and even gasometers. Rossi believes built archetypes speak to a Jungian collective unconscious, and he favors designing with the universal forms that a child would pick from a toy box. In 1990 the avuncular architect with the bashful glance and the gray buzz cut won the Pritzker prize, architecture's equivalent of the Nobel.

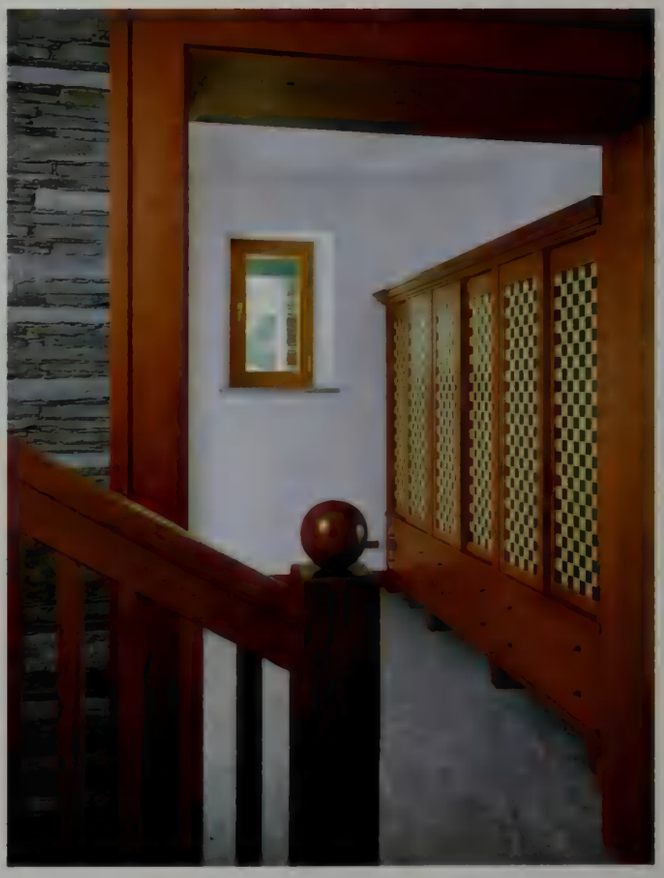
The house this celebrated designer has just created on the sunny north

shore of Lago Maggiore—for newlyweds Stefano and Alessandra Alessi (he is in charge of purchasing for the three-generation company)—amounted to a small-town homecoming for this deliberately simple man. Rossi grew up on nearby Lake Como, and for years he developed his theories in the quiet of his wife's family house on Lago Mergozzo. More recently he converted a former boathouse on the shores of Lago Maggiore, just down a winding back road from the Villa Alessi, into his weekend retreat (see *Architectural Digest*, January 1994).

As a bambino Rossi repeatedly drew kitchen pans, coffeepots and bottles that were harbingers of the cylindrical towers and conical and vaulted roofs that would eventually form his cities of Oz. The millennial architectural traditions of Italy's northern lake country nourished his imagination: "For me the lakes are a museum of different architectural experiences," he says. "There were Roman villas on Lake Como, and on Lago Maggiore everything lines the shores, from the small villa for the petite bourgeoisie to the aristocratic Villa Borromeo —which is really a palace." Rossi admits to having been especially affected by the area's unique Sacri Monti, where chapels are dispersed in the hills like stations of the cross, with life-size terra-cotta figures depicting religious scenes. "The quality of suspension that I experienced in them aroused in me forms of exalted coolness," he wrote of the figures, "drinks that are never drunk . . . tables that remain permanently laid, set for eternity . . . unchangeable, unchanging, timeless magical objects that exist in their own right." It was there that Rossi for the first time inhaled the air of immortality that surrounds certain buildings.

To this day Rossi continues to ruminate on architecture with highly personal, almost childlike drawings that continuously reinterpret the elemental forms that populated his youthful imagination. But when he presented his first sketches of teakettles and coffeepots for production in the early 1980s, Ettore Alessi—a son of the company's founder—fumed that the nebulous graphic evocations were not the execution drawings of a true industrial designer. Rossi, for whom function was but one of many considerations in designs that have the potential to be poetic, suggested he find another designer. Alessi finally realized that the drawings resembled Morandi still lifes, and the bond created by that observation eventually led to the commission to design the villa for Ettore's son Stefano.





ABOVE LEFT: In the entrance hall, a wall-to-wall case holds 100 identically shaped porcelain vases designed by architect Alessandro Mendini for Alessi; each is decorated by an architect, artist or designer. ABOVE RIGHT: The cherrywood wardrobe on the opposite side of the hall is a modified version of one Rossi has in production. The floor is *beola*, a regional stone. Rossi, known for his imposing buildings, has written of an "architecture from the interior," where the openings that "filter the sunlight or the line of the water . . . constitute . . . another façade." OPPOSITE: The square-within-a-square windows above the stepped window seat/stereo cabinet in the living area provide views of the lake and are a Rossi signature.





"The dimensions of a table or a house are very important," Rossi says. "Not, as the functionalists thought, because they carry out a determined function, but because they permit other functions . . . everything that is unforseeable in life." The architect's cherry-and-granite table and gridded wall unit define the dining area. Biedermeier chest.





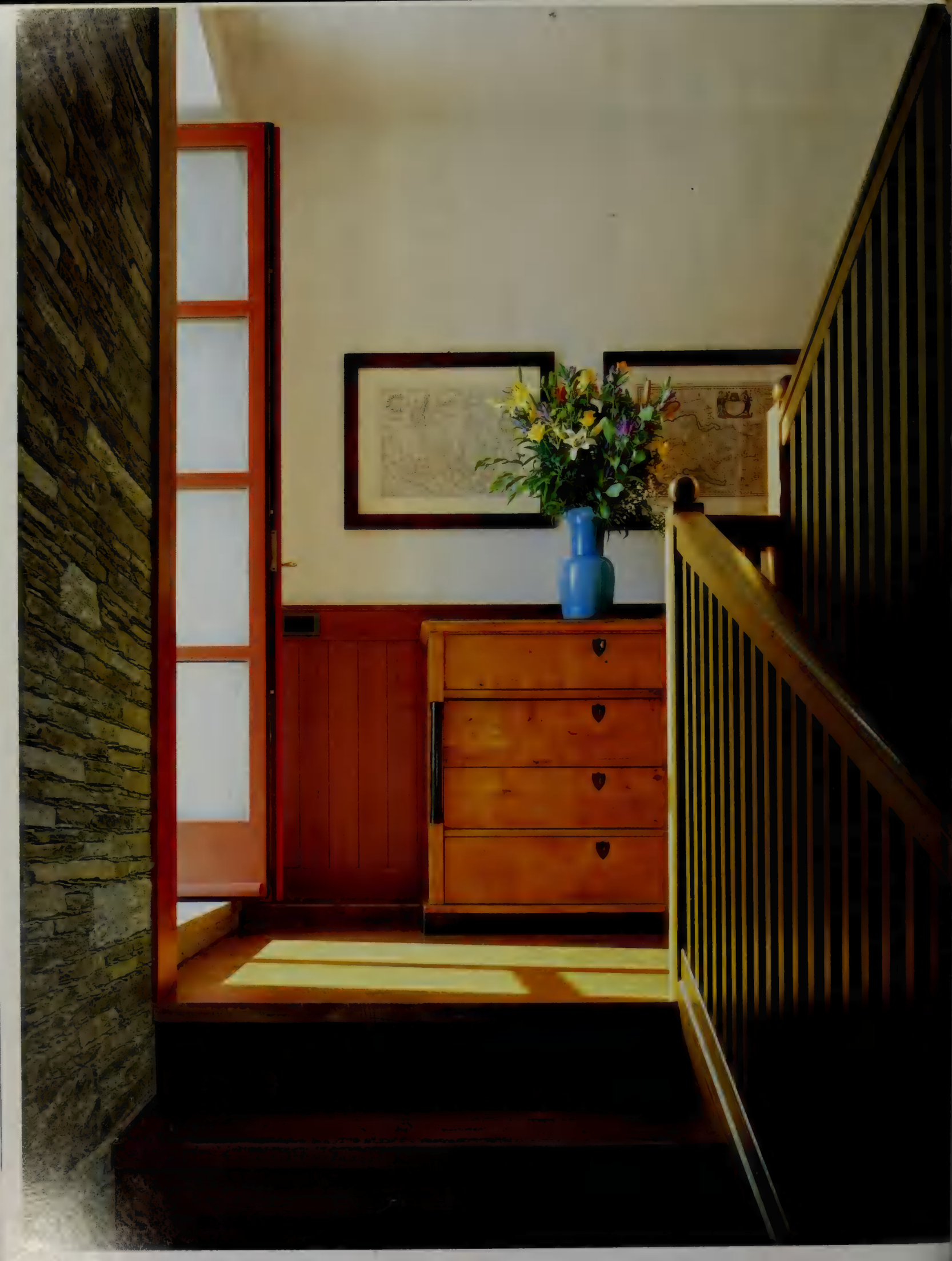
Citing his "strong interest in objects, instruments, apparatus, tools," Rossi says that as a child he "particularly loved the strange shapes of coffeepots," which acted as "miniatures of the fantastic architectures" he would later encounter. ABOVE: Alessi kitchenware—including prototypes—lines the kitchen shelves. Rossi modified the height of his "Milano" chairs to accommodate the bar. The silver service is Alessi.

In his theories and practice Rossi addressed the delicate problem of inserting new buildings into historical cities, but he had rarely built houses and had hardly developed an approach for designing in a naturalistic landscape. "There is a big difference," he says. "The house is something more sentimental, more personal—the relationship to the city is more important for a big building." The problem was magnified by protective building codes on Lago Maggiore. These, after all, are shores that drew Queen Victoria, Czarina Alexandra, Napoleon, Garibaldi and Churchill. Dickens, Flaubert, Stendhal and Hemingway went there either to write in splendor or to commit the lake to literature.

"The history of this house is complex," says the architect. "Ettore bought a 1960s house of no aesthetic interest, and preservation rules obliged us to build within the same volume, on the same foundations. There was also a garden and a dock. Little by little I completely destroyed the existing house with the new design. The idea was to open the façade on the lake for the view and, because of noise and privacy, to close the façade along the street."

From the road, the stone house rises two stories from a stone wall at the property's edge. The austere, squarish structure, so obviously simple that it hardly seems designed, is surfaced in layers of thin granite, like petrified mille-feuilles.

The path from the fragrant camellia bush near the gate at the side of the site leads to the entrance and the first



hint of Rossi's hand. The threshold is marked by a plane of granite meticulously cut and laid out in a sweeping semicircle. Cyclopean twin columns support a green steel beam that holds up two stories of the stone wall. Here, Rossi has rigorously distilled the design into the basic elements of architecture—column, beam and wall—and a display of textured surface playing against deep shadow. The shape of the cubic volume is crisp and clear, and as with Rossi's more recent work, he indulges in a little decoration that gives individuality to his abstraction: The back two corners are lined with white-granite quoins, and the declaratively square windows that puncture the granite walls are themselves divided into four squares. Most windows are squared, with exponential impact, by an emphatic border of thick terra-cotta molding.

Alessandra Alessi opens the door of her new house: It has been a short two weeks since the wedding procession that navigated from the church across the lake to a reception on their lawn, and she doesn't quite know the location of all the light switches. A holder of a doctorate in philosophy, she has married into the designs that furnish this house. In the entrance hall, she points out a cherrywood wardrobe designed by Rossi—a tall piece with strict architectural lines, faced with a checkerboard façade and capped by a crown molding. Like all his work, the cabinet exudes warmth and character, as though animated by an earnest soul.

Accompanied by her younger sister, Federica, Alessandra walks into a large dining room that flows into a kitchen on one side and a living area on the other. Like vast open kitchens in Italian farmhouses, the principal floor is basically a continuous family space without formal room divisions. Tall French doors and a portico of wide,





OPPOSITE: While the teak staircase—the central interior element—is balanced by a wall of granite shards, the house's upper stories feature less stone and a greater use of wood than the first floor. Framed maps hang above the cherry wainscot.

ABOVE: French doors in the master suite open to a terrace marked by sculpted balusters and thick, faceted terra-cotta columns. TOP: A Bauhaus lamp from the early 1920s sits on a table in the bedroom, where the tiered paneling is cherrywood.



The villa is the rural equivalent of what Rossi calls the "urban artifact": not just a "physical thing" but the "history, geography, structure and connection with the general life." ABOVE: Typical of the area, the street façade is closed for privacy and to eliminate noise. The entrance is at the far side.

faceted columns frame a sun-struck lake shimmering at the foot of hazy-blue hills and mountains that melt into the sky: At first it is difficult to focus on the interior for the view outside. When eyes return to the room, details do emerge, and most relate to the extraordinary Italian design phenomenon in which the Alessi family has, since the 1920s, played a leading role. The Alessis, whose best-sellers have conquered the tabletops of Europe over the last decade, believe that people buy objects out of a fundamental need for art and poetry no longer satisfied by museums and books. The company was among the first in Italy to search outside the classic industrial style of *bel design* to express in its mass-produced objects individualism rather than machine-made typicality.

The villa's kitchen, of course, is the giveaway, crowded with redundant coffeepots, some of them prototypes. The orange juice squeezer that Philippe Starck designed for Alessi, resembling a stretching tarantula, stands poised on one granite counter, near

continued on page 142



"I have always claimed that places are stronger than people, the fixed scene stronger than the transitory succession of events," remarks Rossi. "This is the theoretical basis not of my architecture but of architecture itself." The panorama of Lago Maggiore and the foothills of the Alps is seen from the Villa Alessi's fourth-floor balcony.

IRELAND'S HUMEWOOD CASTLE

BREATHING NEW LIFE INTO A GOTHIC REVIVAL MASTERPIECE

TEXT BY MALISE RUTHVEN
PHOTOGRAPHY BY IANTHE RUTHVEN



Located in Ireland's Wicklow Mountains is Humewood, a Gothic Revival castle designed by English architect William White in 1867 for William Wentworth Fitzwilliam Hume Dick. The residence, which was recently bought by international businesswoman Renata E. Coleman (above, on one of her polo ponies), is now undergoing an extensive renovation.

"The landed proprietor," wrote the great English architect Sir George Gilbert Scott in 1857, "has been blessed with wealth, and he need not shirk from using it in its proper degree. He has been placed by Providence, in a position of authority and dignity, and no false modesty should deter him from expressing this, quietly and gravely, in the character of his house." Renata E. Coleman, the new owner of Ireland's Humewood Castle, is no shirker when it comes to investing time and money on her house. Having saved the neglected Victorian masterpiece, she now devotes part of the time she spends traveling around the world on business searching for suitable furniture and fabrics.

In Ireland, the country house was more than just an expression of its owner. It also had a military purpose as a defensible stronghold and rallying point for the local militia. The original eighteenth-century house on the Humewood estate had withstood sieges, and many of its defensive features were incorporated in the Gothic Revival structure, built between 1867 and 1870, that now stands on the grounds. The magnificent mansion was commissioned by William Wentworth Fitzwilliam Hume Dick. Like his father, William Hoare Hume, and grandfather William Hume, he was



"The lake—one of two that were created when the park was laid out—was used as a source of water in case of fire," says Coleman. "The Anglo-Irish owners were nervous, during the times of the Irish rebellions, about their home being set on fire by the populace. Today the lake is stocked with rainbow trout."

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The groin-vaulted sandstone entrance hall features four original stained-glass windows and, at right, the Hume crest, which contains the family motto, True to the End. A French serpentine white-marble console table is surmounted by a painted and gilded pier glass. The 19th-century sleigh is from Austria.

a member of Parliament for County Wicklow. From his mother, Charlotte Dick, daughter of a wealthy Dublin merchant, he inherited the fortune that enabled him to demolish the old house with its Georgian façade and erect a castle faced with pure granite and containing the most modern conveniences. There were baths on every floor, and the kitchen was connected to the dining room by means of a rotating hatch through which dishes could be passed "without letting through either draught, noise, or smell." In recognition of the maternal contribution to his improved status, Hume added his mother's family name to his own.

The architect he chose, William White, is almost forgotten: He features, if at all, in books on Victorian architecture as the designer of two fine churches in London and one in Hampshire. Humewood, sadly, proved to be his only major country house. Having exceeded his budget by more than 50 percent, White, along with his client, was sued by the builder. The case, won by the builder, became a landmark in architectural case law. White's career suffered, and he never received another important commission. But, as historian Mark Girouard, author of *The Victorian Country House*, observes, the loss was really architecture's, "for this odd, original, gifted, cranky, over-sanguine and unconventional architect had designed one of the most remarkable of Victorian country houses."

White had worked in Gilbert Scott's



"The living room ceiling is stenciled with Tudor roses, Irish shamrocks and Scottish thistle—symbols of the Hume family's English, Irish and Scottish heritage," says Coleman. The principal rooms, which were built above a high basement to keep the house dry and for security, offer views of the grounds.

office before setting up on his own in Cornwall. Although a Gothicist, he was also a rationalist, believing that architecture was a science as well as an art. "In all design," he wrote, "it is of far greater consequence that the laws of fitness should be followed than that a rigid uniformity should be observed. The end of nature and of necessity must be first served, and then the ends of art." White considered the equilateral triangle to be the basis of good proportions. Both the main house and the stables at Humewood involve the elaborate interplay of triangular forms with crenellated gables, turrets and pinnacles echoing each other at different levels, gradually building up to a massive central tower. Though the outline is quintessentially romantic, especially at dusk or when the Irish rain emphasizes the stark granite walls, the arrangement was not just aesthetic. As White explained to his colleagues at the Royal Institute of British Architects, the old house had withstood siege during the 1798 uprising, and it was "desirable to build a house capable of defence in case of an attack . . . although we may hope that such disturbances have now become a thing of the past." Uncharacteristically for a Victorian Gothic house, there is a basement, which lifts the first floor off the ground, improving security and enhancing the exterior elevation, while raising "the 'living' part of the house above the cold and damps of the country."

The last of the Humes, Hume Dick's granddaughter, Catherine Marie-Made-

Coleman has restored the original sense of grandeur.



White referred to the 60,000-square-foot house as "a family mansion not above the average size." ABOVE: "This warm and cozy room is used by the family and has a constant fire roaring during the misty mellow Irish winter," Coleman says. The library's carved mantel is made of four types of Irish marble. Commissioned by Hume Dick as "an occasional resort in the summer recess or the shooting season," Humewood remained in the family until the death of the last descendant, Catherine Marie-Madeleine Hume-Weygand, in 1992. OPPOSITE: The dining table was designed by White. Chandelier is Scandinavian crystal.



The bedrooms have been remodeled,
each provided with its own theme.



leine ("Mimi") Hume-Weygand (whose father-in-law, General Maxime Weygand, was in command of the French army at the fall of France in 1940), died without heirs in 1992, and the property was sold at auction. Renata Coleman, a German-born businesswoman and passionate horsewoman, had wanted to buy a farm where she could keep her animals. "I was looking for a nice Irish Georgian house in this area," she explains. "Alfred Cochrane, the architect and designer, kept trying to get me to look at Mme Hume-Weygand's house. 'Forget it,' I told him. 'I don't want to live in a Victorian monstrosity!' He finally persuaded me to come down with him. It was a wonderful warm summer's day. I looked down the avenue, and the trees were magnificent. I came upon the house, and it looked utterly magical. And I fell in love with it. Then I said, 'Oh no. It needs so much work.' "

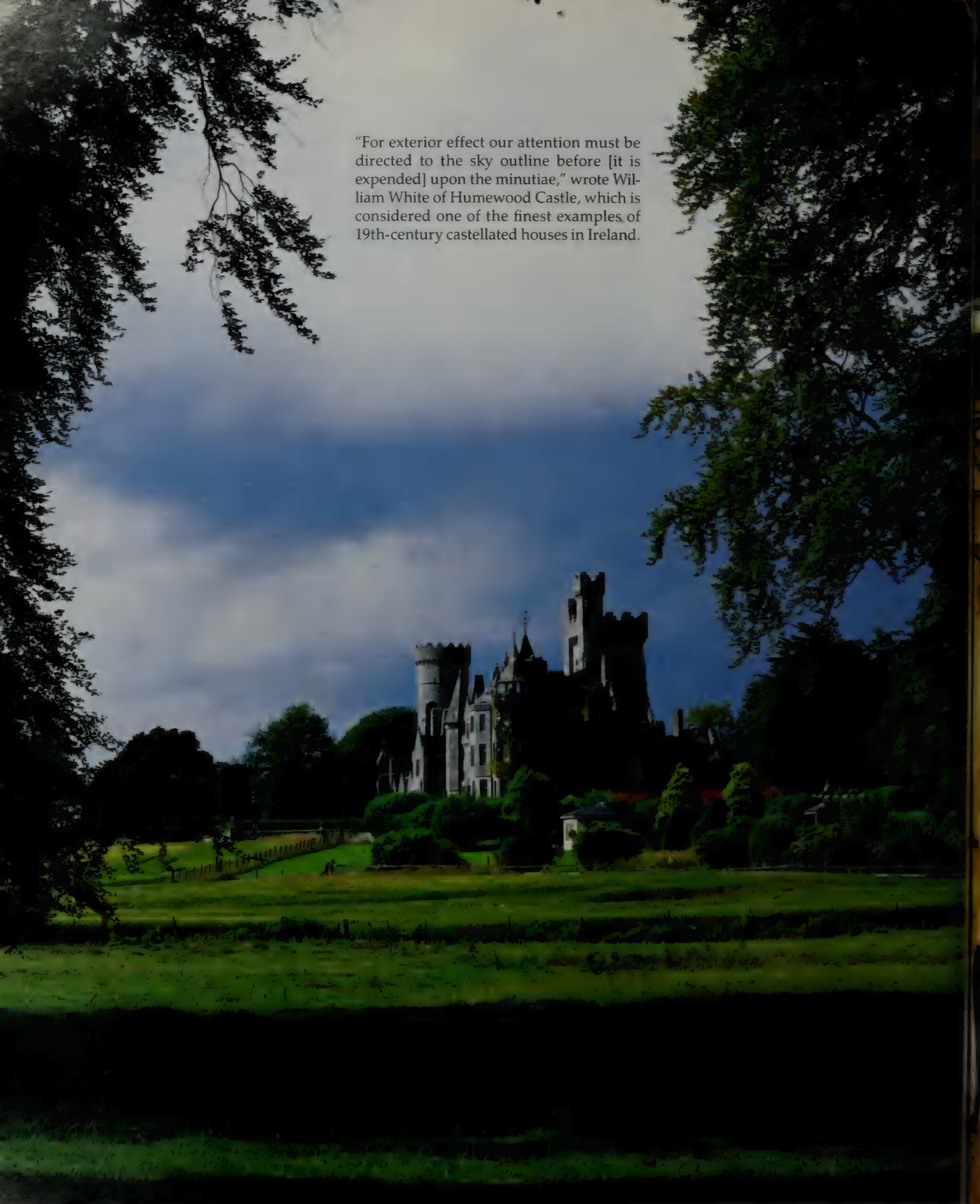
Nevertheless, she placed a bid at the auction through her lawyer. It was purchased by a development company. "I asked the auctioneers to let me know if the situation changed for any reason," she continues. "Then, lo and behold, I'm in southern Spain and I get a call. The deal fell through, and the castle was offered to me. I said I would think about it. Later I decided to buy Humewood because I felt that fate had meant it to be mine."

One suspects that William White would approve of his castle's new owner. An early patron and friend of William Morris, White fulminated against the restrictions of Victorian society, particularly in the matter of female behavior and dress. Coleman, who is rarely out of jodhpurs at Humewood, breathes the kind of freedom White could only dream about. Her style is as different from the late Hume-Weygand's as Hume-Weygand's was from White's original intentions. Hume-Weygand filled the castle with smart upholstered furniture and expensive Parisian drap-

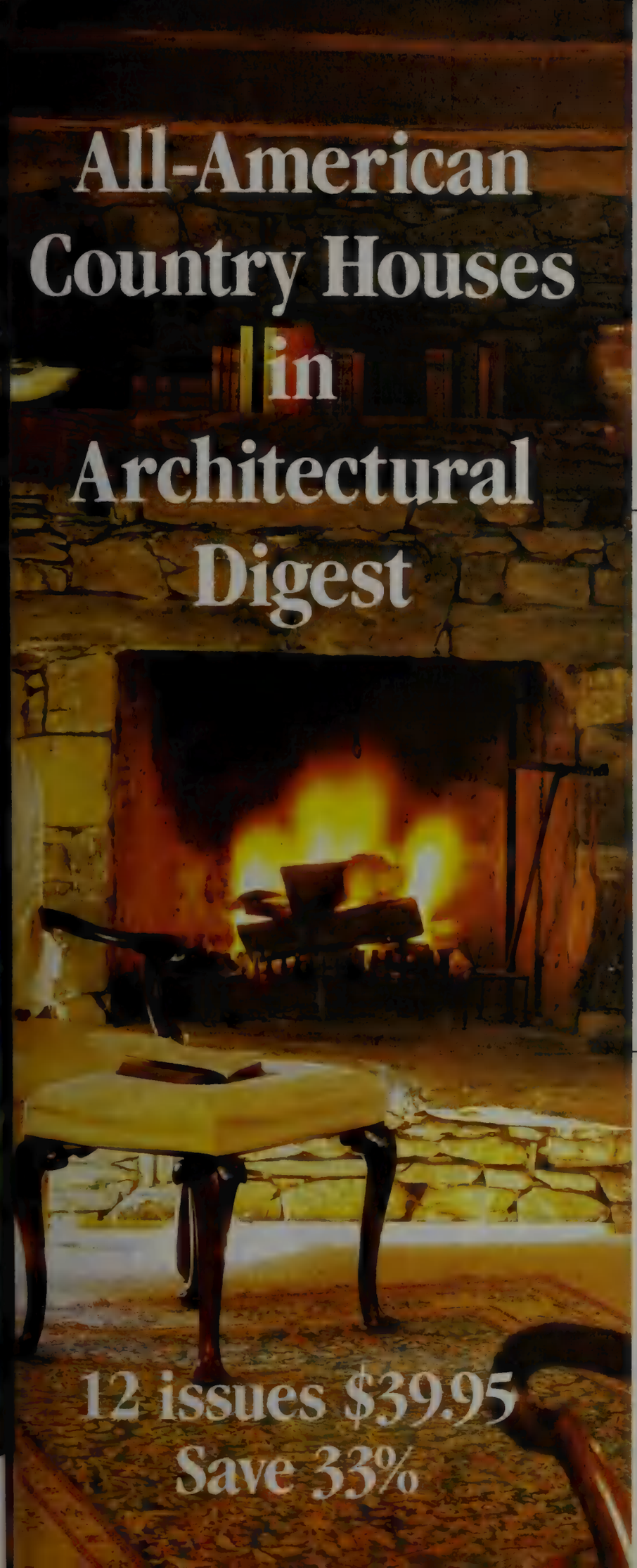
continued on page 143

OPPOSITE: In one of the Chinese bedrooms, Coleman assembled antiques collected during her business travels in Asia. The chinoiserie wardrobe was decorated by Jim McDonagh. BELOW: The master bath incorporates carved giltwood valances, a Regency-style mirror and a 19th-century tripod washstand.





"For exterior effect our attention must be directed to the sky outline before [it is expended] upon the minutiae," wrote William White of Humewood Castle, which is considered one of the finest examples of 19th-century castellated houses in Ireland.



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ROMAN FORUM

AN ARCHITECT'S ROOMS

continued from page 71

talia. In almost every room there is a picture of an Eastern scene. In the library, for example, there are imposing Arabian tableaux: a pair of wanderers in the desert, an arched street in some exotic medina.

From the music room/library, broad, red-carpeted steps lead down to the night zone, on a mezzanine floor. Since D'Andrea lives alone, he has only himself to please; and in this studiously private suite of spaces, he reveals more of himself: his love of animals, to begin with. The culminating area—again, not exactly a room—is a bedroom/sitting room where, over the fireplace, a nineteenth-century Austrian painting of a family of cats hangs. Two English terra-cotta dogs standing at the entrance to the room seem to be guarding the colorful Aubusson. In the master bedroom, amid more Charles X, there is yet another collection: a series of Giustiniani ceramic pieces made in Naples in the early nineteenth century, which are decorated with Greek motifs.

Years ago, in his filmmaking days, D'Andrea worked on one of Visconti's films, *Gruppo di Famiglia in un Interno.* The protagonist—who was loosely based on a then living Italian scholar and historian of taste—was a fastidious art collector and professor whose Roman apartment in a palazzo was meant to be perfect. "From Visconti," D'Andrea remembers, "I learned the importance of detail. In that film there was a dinner party. Every glass had to be authentic Baccarat, even though only a handful of filmgoers would ever notice or care."

Now, both in his own apartment and in the residences he prepares for others, every detail counts. "It can be a handicap at times," Antonio D'Andrea admits. "It slows me down, but I can't help it at this point. If five plates are original and the sixth is a reproduction—even a superb replica—it makes me uncomfortable." For him, clearly, comfort is more than an overstuffed chair—even if the chair is Charles X. □

A CASTLE'S RENAISSANCE

A CZECH LEGACY IS RENEWED

continued from page 85

open on the bedside tables. It looked as if the owners had left only the day before, an extraordinary stroke of fortune considering that so many other great estates were comprehensively vandalized and stripped. "It wasn't a miracle," explains Prince Charles. "It was simply luck. We were lucky in the people who took care of Orlík during the Communist years. Also, the place was very popular with tourists, so the regime made sure it was kept up to scratch."

Closer examination revealed that a number of pieces of furniture and objects had vanished, while several pictures had appeared on the walls that had never been there before. "Sometimes they took it into their heads to exhibit collections of given periods—pictures, furniture, objects—in castles of corresponding periods. They moved different items from castle to castle," says the prince. "In this, Orlík was again relatively fortunate. The curator had to give up some of our pieces, but not nearly as many as the other big castles did. Now, of course, we're trying to recover what used to belong to Orlík, giving back the things that don't belong in exchange. In some cases this is to our disadvantage: There are a number of very good paintings in the house that I wouldn't at all mind keeping!"

Restoring Orlík was no easy task. For one thing, he hadn't the money to keep it going as a country residence. Nor was he inclined to adopt the solution of living in a couple of rooms only. "I'm not about to live here as my own concierge. If you have a place like this, either you have the means to do the thing as it should be done, as I remember my parents doing it, or you live elsewhere. I have made my decision. I have bought a house outside Prague, where I live now, and Orlík is a tourist place."

But the castle obviously represents more than just a tourist attraction to Prince Charles. The care he lavishes on it is proof that the love affair between Orlík and the Schwarzenberg family is still very much alive. □

FOLK MUSEUM

CELEBRATING THE PAST NEAR OSLO

continued from page 92

fish-oil lamps and half-timbered houses, echo the feeling of eighteenth- and nineteenth-century coastal cities.

In towns, there was a marked contrast in living conditions between the wealthy merchant or governing classes and the workers. And city dwellings reflected influences from other parts of Europe, reinterpreted in accordance with Norway's climate and materials. In the mid-eighteenth-century Chrystie mansion from Brevik, the kitchen sparkled with implements of copper, pewter and brass, befitting a well-educated shipowner and businessman. The main house's ten rooms were served by an array of outbuildings set around a courtyard. Other urban rooms, such as workers' quarters in a nineteenth-century suburb of Christiania (which would later become Oslo), belonged to tiny houses that sheltered many. Furniture, except for rag rugs and linens, was no longer homemade. Walls were painted or papered to enhance the crowded rooms.

The museum's rural structures—relocated from valleys and fjords that had limited communication with the outside world—can be said to represent a purer Norwegian tradition. "In Norway you won't find many castles or estates, which are common in Sweden or Denmark," says Paal Mork, the museum's information officer. "For the most part, the Norwegian farmer owned his land and passed it down from generation to generation."

This independence may well account for the highly individualized aesthetic that Norwegian families applied to their homes, and for the continued appreciation and preservation of that legacy today. The richness of the collections of the Norwegian Folk Museum is in direct proportion to the simplicity and self-sufficiency with which rural Norwegians have historically lived. □

The Norwegian Folk Museum, on the Bygdøy peninsula outside Oslo, can be visited year-round. The interiors of the farmsteads are open from May through September.

THE MUSICIAN AND TRUDIE STYLER IN ENGLAND

continued from page 64

in three months, fifty-five suites for the George V hotel. "And it was summer," he points out.

With work in all those places and the firm credo that supervision is the most important part of any job, he spends a lot of time in airports. He considers it an indulgence when designers put their stamp on the work they do. "My preference is for an eclectic classicism, and that includes modern. But whatever the style, my job is to find out what the client feels comfortable with and make it happen. For a house like this, it's important to respect the age and the architecture. Not mimic it, respect it."

There is both age and architecture at Lake House. Built in 1578 for a West Country wool merchant, it was enlarged in the eighteenth century when a broader staircase was needed to accommodate wide skirts, devastated by fire in 1912 and rebuilt, and expanded again for a visit by Alfonso XIII of Spain. There are also additions that history doesn't explain—half landings and roof terraces and rooms set up high under the eaves. Among the sixty acres are gentle hills that shelter the house at the front and a network of streams amid the water meadows at the rear.

Respecting the house's history required careful restoration of the plasterwork, the stonework and the structure. Since it was to be a family home, the kitchen would be, in Styler's words, "not a butler's domain but *our* domain." She thought about how an abandoned downstairs kitchen and pantry, unused since the 1930s, could be combined into a big family kitchen and dining room, and Sting solved the problem of access to them. "He would try to describe to me what he had in mind—the half levels, the vaulted ceilings, the apses, the turn of the handrail—and my eyes would glaze over with incomprehension," Styler recalls. "He's a genius at seeing the potential of space."

Although he has no objection to being called a genius, Sting says the stair developed from the idea of a library with a spiral staircase in the corner. "When we decided to open up the room at the half landing to make an office for Trudie, things got more complicated. The trick was to make the staircase flow but give the ceiling a strong centralized pattern to stabilize it. Alain and I talked it through; then a computer simulation meant we could know we had it right."

As for the decorating, Mertens had a head start because he had already designed the couple's New York apartment. "He knows which ballpark we're talking about," says Styler. Sting is more specific. "Alain didn't need to ask about things like curtains," he says. "These mullioned windows are beautiful, and I want as much natural daylight as possible pouring through them. Things I don't like are spotlights, telephones and light bulbs. I can put up with just enough table lamps to read a book, but I don't want to see the bulbs. I want as many candles as possible.

"On the top floor we made one big room out of five or six small bedrooms. The kids beat us up on a regular basis, asking if they can have that room as their den, but we still haven't decided how to use it. I care very much about the rooms I live in—I have a whim of iron and can get very combative—but Alain's a great mediator. He manages to find out what I want, what Trudie wants, and then play it down the middle." Nobody shrank from the lively debate. As Styler puts it, "Some days I win, some days Sting wins. I like softer colors and rich textures. His taste is more frugal, almost monastic. He's a Libra. On Monday he thinks the walls should be gray, on Tuesday he thinks they should be yellow."

> "Sting is a genius at seeing the potential of space."

"Some people could get a divorce over a house like this," says Mertens. "Not them. They have always worked together. And they've survived the trials of living with the builders for over three years—and they're still smiling. If you can stand the dust, it's ideal, because you don't know what you want from a house until you live in it. Everybody needs to find their space."

At Lake House, all the family members have their spaces. "Sting took the dining hall for his studio," Styler says. "He designed the library, so that's his space; he uses the boathouse for escape. I had to have a room that was mine. It was going to be one of the rooms downstairs, but he had to have a place for the piano, so that room is now the Trudie/piano room. I disappear either to the new puzzle garden, where I sit in the maze and puzzle things out, or to my bath, where I pull up a chair, put my feet up on the edge of the tub and think. It's my favorite room because Alain gave it the spirit of the house by having panels painted with the garden flowers and all the local wildflowers and birds."

There are plenty of bedrooms—for children, for the baby, for a visiting granny, for friends, for musicians who live here when they're recording. It's not a house that is filled with clutter: Most tables, in fact, hold musical instruments. Sting buys instruments of all kinds (and plays them all), from lutes and flutes to a spinet that belonged to Samuel Pepys. "It's a little difficult to play because the keys are so small," he says. "You need very small fingers. But Pepys described buying it in his diaries, so I couldn't resist. But this is not what some people would call a collection. I don't go out just looking for instruments. I buy them to play them."

There is also a fine music stand that was a present from Pavarotti, a cello, guitars, double basses and electric basses—Sting gets good music out of whatever he picks up. He is a genuine musician, which may come as a surprise to those who don't know his

STING

music. His songs are admired by academics and serious musicians, yet he is modest and considers the accolades a burden. He insists he is not a virtuoso instrumentalist. "I am very musical, but it all ends at the wrists. I need other musicians to interpret my music. I give it structure. They give it color. What I get paid for is being famous."

Part of that fame comes from the work that Sting and Trudie Styler do with the Rainforest Foundation and their concern for the environment everywhere. At Lake House, they grow as much of their own food as they can. Organic vegetables, beehives, cows and goats mean they could almost be self-sufficient. "That's important," says Sting. "Being able to feed yourself is real wealth."

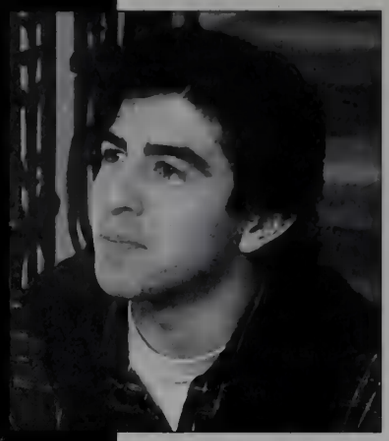
They both speak of a "wholeness" and a "permanence" that the house gives them. "We have a view of a tenth-century church," says Sting, "and although it's not something we've ever thought about before, we both feel that is the place we'd like to be buried. But not too soon."

The house gives them, quite simply, a sense of home. "More than anything, we wanted the children to feel safe here," says Styler. "Big houses can be intimidating. The kids never loved our big house in London. Our elder daughter would ask, 'Why can't we have a lovely little dolly's house?' and I could understand that. She wanted to feel bigger than the house.

"It was important when we moved here that the children never feel threatened. We've done that with golden colors in the kitchen and pinks in the rugs in the sitting room. There's nothing out of bounds, no feeling that anything is Mummy's best furniture—and plenty of heating. I think we could heat the entire hamlet with what we've put in here."

It's a long way to the top of the house, but even Coco goes off by herself, never worried that it seems dark and lonely up there. "If we've accomplished that in a house this size," says Styler, "we've really done the job." □

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VALENTINE DE GANAY IN FRANCE

continued from page 99

ing. Five hundred guests from Paris and points farther came to watch the artists she had invited to perform in a dozen sites around the grounds. In a sense this was an act of defiance against the highly organized cultural life of France today. "In the cultural field here there are enormous pretensions," she says, "monumental pretensions. I'm not sure that the most interesting people and the most valuable are those who make the headlines. It is quite tough, this end of the century, and often extremely cynical. Things are not getting better; there is a kind of preapocalyptic ambiance that is sometimes a bit frightening, but I don't ever regret living now."

The party was called Sharadézade, and indeed, there was an *Arabian Nights* quality to it. The artists thronged in, and remarkable installations were built throughout the grounds. De Ganay recalls: "Ann Bean, the English performance artist, did a whole show on the Grand Canal, using balloons. Dora Lou, a French singer, gave the audience her repertoire—kind of erotic and sophisticated. Of course, we dressed up statues in the *parc*, and there was a maze built of straw in the allée where the huge plane trees are—very high, so people really did get lost in it; and that was in addition to the garden where an English friend, John Chandler, had built a structure out of string, big enough for people to walk through.

"I think the soiree was a success—there are so few big parties anymore," she continues. "And I raised some money, too—for cancer research." De Ganay was especially pleased because her parents said they enjoyed it so much they wished they'd invited more of their friends. "I'd been afraid they might freak out at the last moment and not show up at all."

It must have been a huge effort for Valentine de Ganay to arrange such an entertainment, but as the young hostess once commented about her love for Courances, "I felt it was a duty to offer that place as an inspiration to other people." □

THE COMPOSER'S RESTORED RESIDENCE IN BUDAPEST

continued from page 102

vard, a dining room, servants' quarters and a bedroom/study where he would compose, read and pray.

The apartment's interior design, by Sándor Fellner, was, like the academy building, Renaissance Revival in style. The walls were decorated with paper of a brilliant iridescent blue, the French doors flanked by crimson-colored satin draperies. The oak furniture had been designed by Fellner in the early French Renaissance style known as Henri II. The overall effect was imposing, but it no doubt pleased Liszt, who regarded the Renaissance aesthetic as something of a cultural and spiritual ideal.

The apartment has been preserved and restored with a keen eye toward authenticity, and, with the exception of the dining room, which is now given over to changing exhibits from the collection, it appears much as it did when Liszt lived there more than a century ago. Upon his death, his belongings were distributed to family, pupils, friends and his chief heir, Princess Carolyne Sayn-Wittgenstein, with whom the composer and pianist had a long-standing and much-publicized liaison.

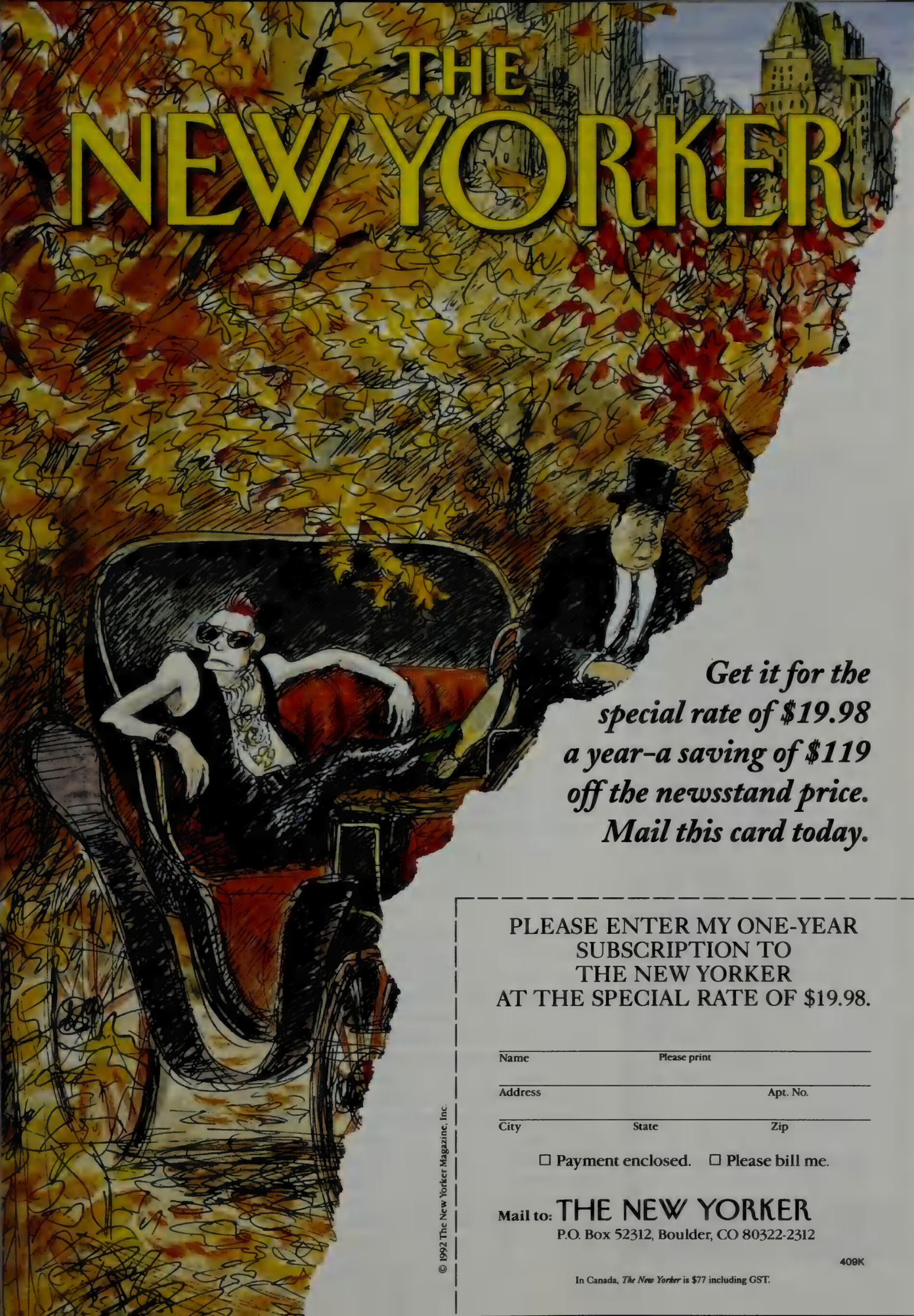
The task of acquiring Liszt's possessions anew began in 1986—the 175th anniversary of his birth and the centenary of his death. In the search for clues that would lead to the composer's effects, Mária Eckhardt, the museum's curator, scoured archives, pored over periodicals of the day, corresponded with historians, musicologists and surviving members of Liszt's family and even made an appeal on national television. The complete recovery of Liszt's estate was impossible, but a remarkable number of items have come to occupy their original home. "Taken separately, Liszt's belongings are valuable, but as a whole they are priceless," Eckhardt explains. "If it weren't for the feeling among donors that they were contributing to a monumental collection of a historic figure, we would not have a fraction of what we now possess."

Among the museum's most striking objects are its many images of Liszt, including formal portraits in oil, sepia photographs and busts in bronze, porcelain and plaster. His artistic stature as well as his elegant physical bearing made him a much sought-after subject for portraiture. He was tall and slim, with a prominent aquiline nose, dark penetrating eyes and flowing shoulder-length hair. There was a divine air to Liszt, made all the more convincing by his attire of black frock and clerical collar, which he wore continually from the moment he took minor orders in the Catholic Church in 1865.

Other works in the museum's collection point to Liszt's association with some of the leading artists of the day. Two drawings by Gustave Doré, for example, hang in the drawing room. The works, titled *The Gate of Hell* and *St. Francis of Paola Walking on the Waves*, were inspired by two Liszt compositions that the French artist heard and felt compelled to illustrate. In a letter to Princess Carolyne Sayn-Wittgenstein, Liszt remarked, "This morning Gustave Doré has sent me a superb drawing of St. Francis of Paola. I shall in return arrange a little soiree at his home with the *Dante Symphony*. Saint-Saëns will undertake the second piano."

> The apartment's interior design was Renaissance Revival in style.

Students can still be heard practicing or giving recitals in the adjacent concert hall. Often they are performing compositions by Liszt, and it is easy to be transported to a time when he may well have been conceiving those very works in the quiet of his bedroom/study. Franz Liszt's genius lives on, in some part because of a museum that will not allow his memory to fade. □



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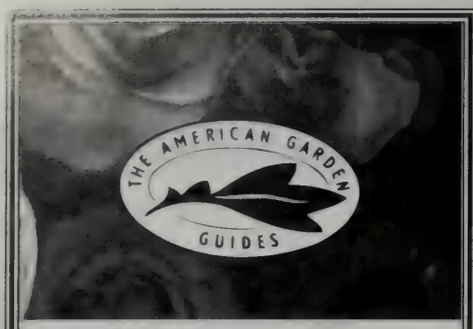
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Pages 48–55:
Axel Vervoordt
Kasteel van 's-Gravenwezel
St. Jobsteenweg
2970 's-Gravenwezel, Belgium
32-3-658-1470

Pages 56–65:
Alain Mertens
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London W1X 7HD, England
44-171-408-0049

799 Madison Avenue
New York, New York 10021
212/570-2175

Pages 66–71:
Antonio D'Andrea
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00184 Rome, Italy
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Pages 72–79:
Matias Blanco-Cobaleda
Travesía San Mateo 13
28003 Madrid, Spain
34-1-319-8114

Pages 94–99:
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184 avenue d'Italie
75013 Paris, France
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Pages 104–109:
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C. van Lent
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Laguna Beach, California 92651
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Pages 118–127:
Aldo Rossi Studio di Architettura
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20123 Milan, Italy
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Pages 128–136:
Renata E. Coleman
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Paul Cooke
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Peter Johnson
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TO THE TRADE

DESIGN WORLD SOURCES

Field of Dreams

Lukas Praun comes from a family of architects, musicians and businessmen, and for 20 years he searched for a profession in one of those fields. After five years of making furniture mostly for himself, he says, "Design is perfect for me." Adds Praun, "I started making furniture when I redid my apartment in Vienna. Friends saw my furniture and asked me to make pieces for them." His clients are concentrated in Austria, the Czech Republic and Paris, and he often visits them before accepting a commission. "I have to see the site. I have to get a feeling. I can't do it from pictures."

He selects and occasionally collects the wood himself—on the grounds of his country house are numerous old pear and maple trees. Every piece is one-of-a-kind and comes straight from his imagination. "One piece I designed, the wave bed, took a year to make because the carpenter couldn't imagine how it would look and how he could make it. I had drawn it and he looked at it and shook his head. But he did it, placing the lemonwood piece by piece until he got the curve," Praun says. "My idea is not to change the foot of a chair and call it mine." Lukas Praun, Schmerlingplatz 8, 1010 Vienna; 526-11-48.



MARINA FAUST



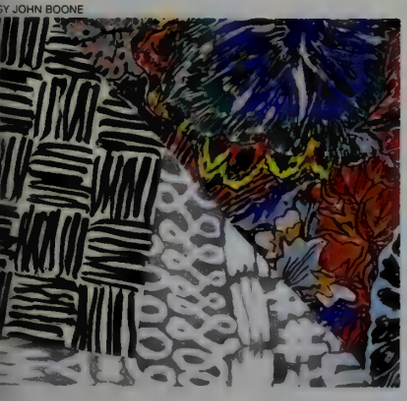
MARINA FAUST

Lukas Praun's wave bed (above) and valet (below)

Patina Patrol

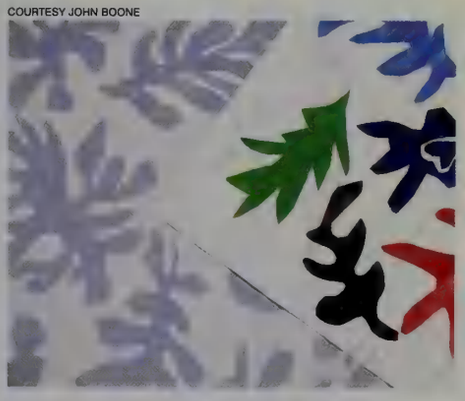
Christopher Cooke, one of the best-known restorers of antique Chinese furniture, says that there has been a tremendous growth of interest in the last 20 years in Chinese antiques and a complete reversal in the way they are treated. "The majority of pieces are in very poor condition when we find them," he says. "They're real bundles of sticks, but they can become something very beautiful." According to Cooke, antique Chinese furniture restored in Asia, particularly in Hong Kong, is overpolished and has had all the interesting patination removed, and he adds that British restorers got it wrong for a long time too. "Twenty years ago Americans overrestored European antiques," he explains, "and now Americans are the most scrupulous and the best there are. When you've used chemicals to remove patination, you've removed social history." Christopher Cooke, Taybridge House, 3 Taybridge Rd., London SW11 5PR; 171-350-0504.

Divine Inspiration



COURTESY JOHN BOONE

Richard Giglio's Jungle Series



COURTESY JOHN BOONE

The Matisse-inspired Tuilleries Collection

New York artist and designer **Richard Giglio**, whose painting *We* was seen in designer Robert Bray's New York apartment (*AD*, Oct. 1995), has created the first Lockwood/Boone wallpaper and textile collections for **John Boone**.

Giglio, who began his career working with Gene Moore at Tiffany's and went on to design a line of textiles for the late Angelo Donghia, says that he always works to create a series around an inspiring idea. For Lockwood/Boone's first collection, Tuilleries, Giglio's idea was the luxuriance of growth in Key West, where he spends a great deal of time. "You put a plant in the ground on Monday and on Friday you have to chop it back," he says, "and I've never gotten tired of that. It's a source of strength." The other influence behind the large abstract leaf patterns, which will appear in primary colors on a damask background or in variations of the same color on a plain background, was Matisse.

The Maps Collection, which will be both a wallpaper and a fabric (Tuilleries is only a paper), consists of a subtle pattern either in a grid or in wavy parallel lines drawn with colored pencils by Giglio. The Jungle Series (also both wallpapers and fabrics) contains three designs. *Fever* is an overscale explosion of tropical plants in blue, green, yellow, orange, teal, pink and black; *Baskets* is a hand-drawn basket-weave design in black and white; and *Kuba*, a calligraphic design of white on grayish purple, was inspired by the Kuba cloth prints of Africa and also reflects Giglio's interest in words. John Boone, 1059 Third Ave., New York 10021; 212-758-0012.

continued on page 146

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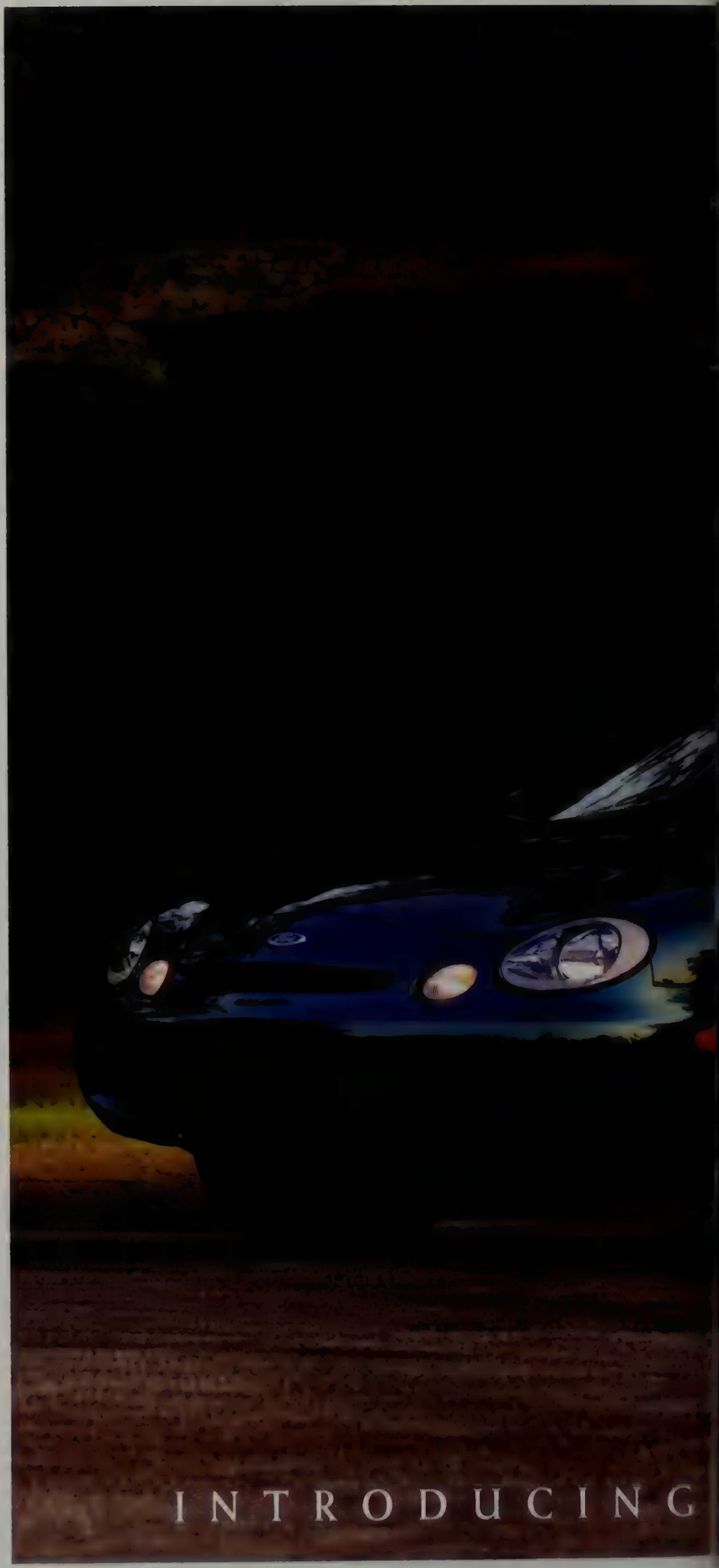
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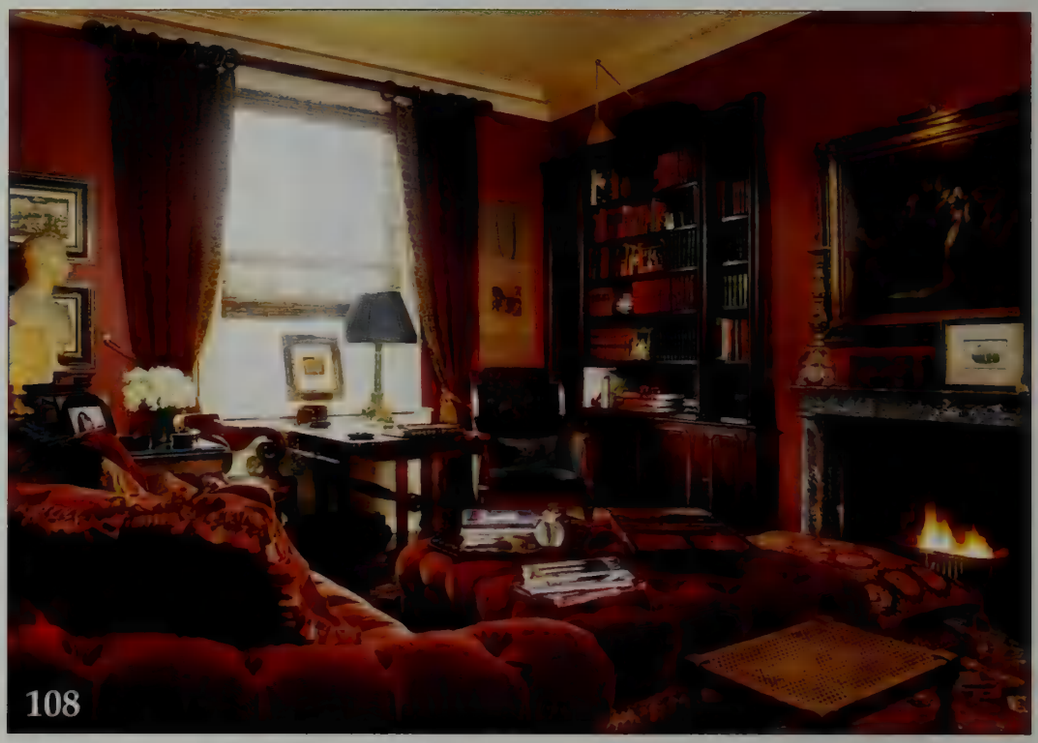
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SPECIAL ISSUE: BEFORE AND AFTER

90 **Sutton Place Puzzle**
Difficult Spaces Solved in New York
Interior Architecture and Design by Sandra Nunnerley
Text by Michael Frank
Before and In-Progress Photography by Billy Cunningham
After Photography by Jaime Ardiles-Arce

100 **Bank Bail-out in Washington, D.C.**
Investing a Beaux Arts Structure with a Modernist Spirit
Architecture by Brawer & Hauptman
Text by Joseph Giovannini/After Photography by Barry Halkin

108 **Park Avenue Turnaround**
Fresh Look for a Vintage Manhattan Apartment
Interior Design by Juan Montoya, ASID
Text by Jeffrey Simpson/Photography by Billy Cunningham

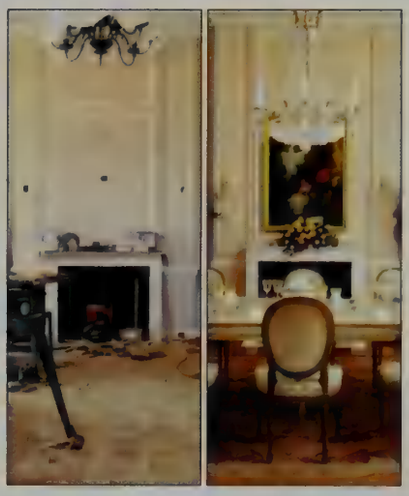
116 **Italian Renaissance**
Francesca d'Aloja and Marco Risi's Todi Farmhouse
Architectural Design by Riccardo Caracciolo and Antonio Corradi
Text by Elizabeth Helman Minchilli
Photography by Robert Emmett Bright and Alessandro De Crignis

126 **An Uptown Upgrade**
John Loring Tackles the Redesign of His New York Apartment
Text by Jesse Kornbluth/Photography by Billy Cunningham

134 **Miracle in Connecticut**
Giving a Plain House an Architectural Boost
Architecture by Shope Reno Wharton
Text by Carol Lutfy/After Photography by Durston Saylor

144 **An Elkins Revival**
Classic Lines and Contemporary Art in San Francisco
Interior Design by Thomas Bartlett
Text by Joan Chatfield-Taylor/After Photography by Christopher Irion

continued on page 6



COVER: Louis XVI–style chairs and a bronze-and-crystal chandelier complete the transformation of the dining room of a Newport, Rhode Island, cottage. Architecture by John K. Grosvenor of Newport Collaborative Architects. Interior design by Richard Nelson. Before photography by Billy Cunningham. After photography by Richard Mandelkorn. See page 152.

As I See It, #23 in a series
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"My, How Time Flies!"



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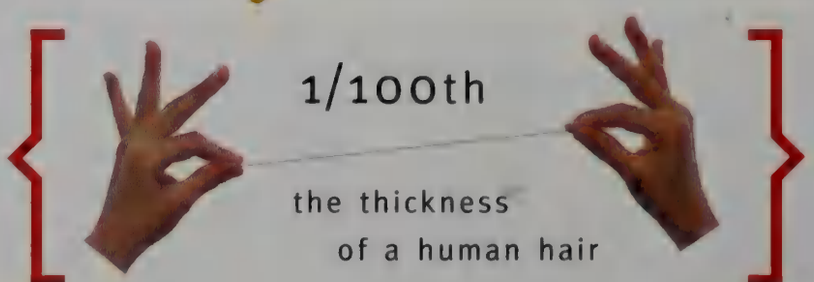
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LOOK AT IT.

Now read this.

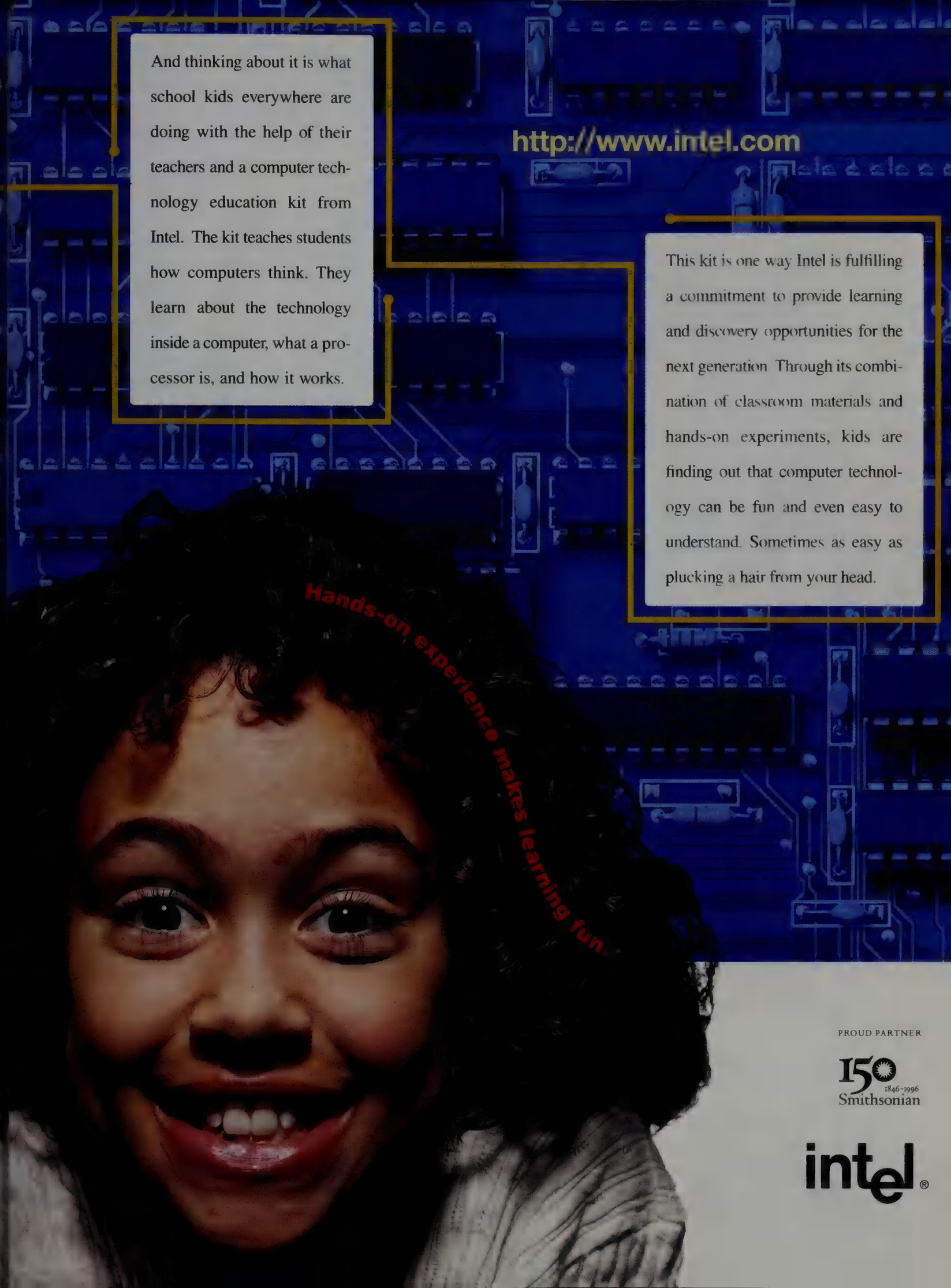
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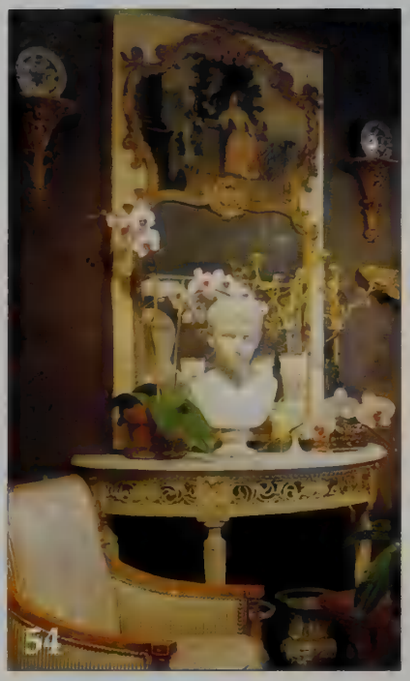
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February 1996



SPECIAL ISSUE: BEFORE AND AFTER

152 **Renewal in Newport**
Period Splendor for a Historic Cottage
Interior Design by Richard Nelson, ASID
Architecture by John K. Grosvenor, AIA, of Newport Collaborative Architects
Text by Suzanne Stephens
Before Photography by Billy Cunningham
After Photography by Richard Mandelkorn

158 **A One-Room Wonder**
Alexandra Penney Rewrites a Boxy Village Hideaway
Interior Design by John Ryman
Text by Steven M. L. Aronson/Photography by Billy Cunningham

162 **New View for Central Park**
Updating a Lofty Landmark Space in Manhattan
Interior Design by Carey Maloney
Architecture by Hermes Mallea, AIA
Text by Susan Cheever/After Photography by Peter Aaron/ESTO

170 **Two Years in Provence**
Painstaking Restoration Reclaims a Charming Ruin
Text by Nicholas Shrady/Photography by Wayne Rowe

DEPARTMENTS

12 **Letters**

16 **Contributors**

18 **AD-at-Large**
Inside the Design World

28 **before and After: A Writer's Tale**
Judith Thurman Revises a New York Brownstone
By Judith Thurman

42 **Architecture: Margaret McCurry**
Rethinking a 19th-Century Illinois Farmhouse
By Judith Neisser

54 **AD Travels: The (West) Palm Beach Story**
Richard Keith Langham Shops for Antiques in Florida
Text by Beth Dunlop
Photography by Dan Forer

68 **New Zealand Rebirth**
Restoring the Turn-of-the-Century Esplanade Hotel
By Catherine Styles-McLeod

82 **AD Electronica**
1995—The Year the Computer Came Home
By Nicholas von Hoffman

192 **Reader's Directory**

194 **To the Trade**
Design World Sources

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CONTRIBUTING WRITERS:
Charlotte Aillaud, Susan Mary Alsop, Steven M. L. Aronson
Susan Cheever, Brendan Gill, Joseph Giovannini, Jesse Kornbluth
Elizabeth Lambert, Aileen Mehle, Suzanne Stephens, Judith Thurman
Pilar Viladas, Nicholas von Hoffman, William Weaver
CONTRIBUTING EDITORS: **Marilyn Evins, Jeffrey Simpson**
CONTRIBUTING PHOTOGRAPHERS:
Jaime Ardiles-Arce, Steven Brooke, Billy Cunningham
Marina Faust, Feliciano, Dan Forer, Daniel H. Minassian, Derry Moore
Mary E. Nichols, Robert Reck, Durston Saylor, Tony Soluri
ART AND ANTIQUES LIAISONS:
Serena Barrow (LONDON), **Sheri Sandler** (NEW YORK)

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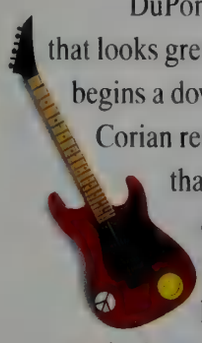
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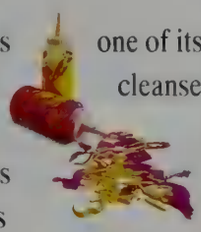
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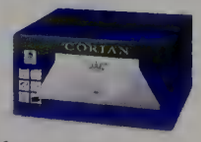
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UNITED KINGDOM: **Christopher Warburton and Associates**
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Telephone: 44-71-376-1756

ITALY: **MIA s.r.l. Concessionaria Editoriale**
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Telephone: 39-2-805-1422

SPAIN: **Luis Andrade Hernandez**
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LETTERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
6300 Wilshire Boulevard, Los Angeles, California 90048.

It was fantastic to see your October 1995 cover featuring John Lautner's work. I would like to thank you not only for the article ("Architecture: John Lautner") but for consistently featuring his work throughout the years. You are the only major magazine to have done this, and to me it is tragic that the architectural press of this country has seemingly done its best to ignore him. My collection of your Lautner articles is one of my most treasured, especially since books on his work only became available recently. You honor the world of architecture by sharing his work with so many people.

Charlie Knoblock
Sedona, Arizona

When John Lautner first arrived in Los Angeles, he thought it was "the ugliest thing" he had ever seen. When my October issue of *Architectural Digest* arrived, I thought the cover was the ugliest thing I had ever seen.

Irene Reburn
Sioux City, Iowa

Your October issue was especially fine. From the brilliant architecture of John Lautner to the tastefully restored residence of the embassy in Tokyo ("Ambassador and Mrs. Walter F. Mondale in Japan"), there was something for everyone. Thanks, *AD*!

J. James Korda
Youngstown, Ohio

Kudos to you for exposing the fans of *Architectural Digest* to "Ambassador and Mrs. Walter F. Mondale in Japan." Walter Mondale's "biggest accomplishment," fixing the embassy residence in Tokyo, is quite a feat.

Jeanne Duell
Los Angeles, California

Penny Drue Baird's "Before and After in Connecticut" in your October issue was the most outstanding renovation I have seen in a long time. I thoroughly enjoyed observing how a plain-Jane residence could turn into such a charming European-style home. I look forward to seeing more of this designer's make-overs in the future.

Katherine Campbell
New York, New York

What a treat to see "Before and After in Connecticut." The transformation was remarkable and the design impressive. Congratulations to *Architectural Digest* and Penny Drue Baird.

Paul Ross
Downers Grove, Illinois

I was pleased to appear in the article "Before and After in Connecticut." It was surprising, however, to see myself referred to as an architect. I am, in fact, an interior designer.

Irwin Weiner, ASID
New York, New York

I've been a privileged reader of your magazine for many years, but I've never been more impressed, moved and excited than I was by your article "Greek Drama" in the October issue. I got goose bumps after viewing the pictures and reading the story of Lord and Lady Rothschild's Corfu villa. Never before has a natural setting been so skillfully and lovingly created.

Ellen C. Wilkie
Southbury, Connecticut

I am writing to answer your opening question in the article "A Room with a View" in the October issue. The correct quote, "*Le superflu, chose très nécessaire,*" was taken from "Le Mondain," a poem written by Voltaire in 1736 in praise of "luxe," pleasure and art. Perhaps the philosophical differences between Bray-Schiable and the eighteenth-century idea of "luxe" are not that great.

Jane Vasiliou
New York, New York



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Houses can be spectacular in different ways. In next month's issue, a house for one of the nation's leading developers, based on an initial design by Frank Gehry, is an extraordinary composition of steel, stone and glass overlooking Los Angeles. In the same issue, a small 1909 Arts and Crafts house in the Hollywood Hills radiates old-fashioned warmth and comfort. In Santa Fe, art dealer Laura Carpenter tempered her traditional adobe with a contemporary edge, while in Chicago, architect Laurence Booth designed a pared-down town house filled with light. Working in Florida, New York designer Naomi Leff drew on vernacular themes for the owners of the Windsor Beach Club. In Manhattan, the architectural firm GF55 created a jewel-like apartment with Art Déco overtones, and in the Napa Valley, architect Scott Johnson's own house is a study in lyrical modernism. There's more, of course—but how spectacular should one issue be?

Paige Rense *Editor-in-Chief*

STEVEN M. L. ARONSON, an *Architectural Digest* contributing writer, is the author of *Hype* and the coauthor of *Savage Grace*. He is now writing *Class Act: The Life of Leland Hayward* for Doubleday.


IRA NOWINSKI

JOAN CHATFIELD-TAYLOR, a freelance writer who lives in San Francisco, wrote *Visiting Eden: The Public Gardens of Northern California*. She is working on a history of the San Francisco Opera for Chronicle Books.

SUSAN CHEEVER, an *Architectural Digest* contributing writer, is the author of *Home Before Dark*, a book about her father, John Cheever, and *Treetops: A Family Memoir*, as well as five novels. She teaches writing at Bennington and Marymount Manhattan colleges.

BETH DUNLOP, an architecture critic at *The Miami Herald*, is the author of *Florida's Vanishing Architecture* and *Arquitectonica. Building a Dream: The Art of Disney Architecture* will be published by Abrams next month. She is now working on a series of essays about the impact of tourism on architecture and historic preservation.

MICHAEL FRANK's essays, articles and fiction have appeared in *The New York Times*, the *Los Angeles Times*, *Glimmer Train* and *Antaeus*.


SIGRID ESTRADA

JOSEPH GIOVANNINI, an *Architectural Digest* contributing writer, has written about architecture for *Art in America*, *The New York Times* and the *Los Angeles Times*. He is working on a book about contemporary architecture.

JESSE KORNBLUTH, an *Architectural Digest* contributing writer, is the author of *Pre-Pop Warhol*. He has adapted his book *Highly Confident: The Crime and Punishment of Michael Milken* for Robert De Niro's Tribeca Productions.

CAROL LUTEY, a New York journalist, writes frequently about art and architecture in Asia.

ELIZABETH HELMAN MINCHILLI is a freelance writer who lives in Rome.

JUDITH NEISSER is a Chicago-based freelance writer who specializes in art, architecture and design.

NICHOLAS SHRADY lives in Madrid and writes for several publications.

JEFFREY SIMPSON is an *Architectural Digest* contributing editor and the author of *The Way Life Was*, *The American Family* and *The Hudson River 1850–1918*. He is currently working on a family memoir to be published this fall.

SUZANNE STEPHENS, an *Architectural Digest* contributing writer, is on the board of directors of the Architectural League of New York and Sir John Soane's Museum Foundation and is a member of the editorial board of Monacelli Press.

CATHERINE STYLES-MCLEOD is a novelist and freelance writer who lives in New Zealand.

JUDITH THURMAN, an *Architectural Digest* contributing writer, is the author of *Isak Dinesen: The Life of a Storyteller*, which won a National Book Award. She is working on a biography of Colette for Knopf.

NICHOLAS VON HOFFMAN, an *Architectural Digest* contributing writer, is a playwright, novelist and journalist whose work has appeared in *The New Republic*, *The New York Review of Books* and *The New Yorker*. Among his many books are *Make-Believe Presidents*, *Citizen Cohn* and *Capitalist Fools*.


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INSIDE THE DESIGN WORLD

Fit to Be Floored

Tufenkian Tibetan Carpets' new Designer/Architect Collection is the first to have been done by outside designers—New York architect **William Georgis**, Los Angeles interior designer **Barbara Barry** and designer **Kevin Walz**, who is based in Rome.

A backgammon board, a link bracelet and a modified Greek-key design appear as motifs in several of Georgis's rugs, which are typically geometric. "I treat a carpet like I would architecture. I look at it as part of the creation of a space," says Georgis, who has designed furniture, china and linens. Drawing on her art background, Barry represents lines, boxes and circles in muted colors that are reminiscent of her interiors and custom furnishings. The paving stones in Trastevere and mosaic tiles ornamenting cathedrals serve as the basis of the patterns by Walz, who designs interiors as well as furniture and lighting. Tufenkian Tibetan Carpets, 2 Broadway, New York 10010; 212-475-2475.





Barbara Barry's Herringbone rug (above)

Pasha, a geometric design by William Georgis (left)



A rendering of Pavement by Kevin Walz

Born in Britain

Rennies at French's Dairy, the London shop of Karen and Paul Rennie, offers early architectural toys, 20th-century British furniture and art, books and ceramics. "During the Arts and Crafts period, furniture designers wanted everything made by hand but with utilitarian value. That was a contradiction because not many people could afford the handmade. We're more interested in industrially made timber furniture," says Paul Rennie. Charles Richter was one such furniture designer, and the Rennies have his 1930s oak sideboard (right). "It borrows from the Arts and Crafts, but the handles and joints are machine-made. It's modern and traditional at the same time. That's what we're about." They also have a collection of British landscape posters made between the wars. "After World War I, Paul Nash, who taught at the Royal College of Art, worked out a program for artists," he says. "They went off to Surrey and Kent and painted Fauve-style landscapes for companies like London Transport." Rennies at French's Dairy, 13 Rugby St., London WC1N 3QT; 171-405-0220.



COURTESY RENNIES AT FRENCH'S DAIRY

continued on page 20

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COURTESY EPEL & LACROZE

A ca. 1670 carved wood Neptune from Wurzburg, Germany

Continental Drift

Epel & Lacroze, the new Manhattan antiques shop of Elizabeth McHugh-Kahn and Eduardo Lacroze, promises European furniture with a twist. "We have unusual pieces that haven't been researched, the odd piece that has a mixture of influences and can't be pigeonholed," says Lacroze, who owned Coram Nobis Antiquarians and was associated with Philippe Farley. The partners have a set of six Italian Neoclassical painted parcel-gilt fauteuils attributed to Giuseppe Borsato, cabinetmaker to Prince Eugene de Beauharnais; an Empire ormolu-mounted burl elm *secrétaire à abattant* with martial motifs resembling those on the Grand Trianon suite by Jacob-Desmalter; and early Italian, German Baroque and Swedish Neoclassical furniture. One-of-a-kind English pieces, such as a pair of 1780–85 satinwood bookcase cabinets, are the specialty of McHugh-Kahn, who owns Epel and Co. Epel & Lacroze, 306 E. 61st St., New York 10021; 212-355-0050.



COURTESY EPEL & LACROZE

A ca. 1813 Empire burl elm *secrétaire à abattant*

High-Style Revival

Furniture designed by Stéphane Boudin for the French decorating firm **Jansen** is finding favor among designers. The pieces, made between the '30s and the '50s, were adaptations of 18th-century originals, updated and rescaled in a streamlined modernist idiom.

Antiques dealer **Louis Bofferding** has an elliptical Empire-style dining table and a pair of 1950s polychrome pineapples set into urns. **Reymer-Jourdan Antiques**, in its New York shop (there is also a Paris location), has pieces from a house decorated in 1948 in St.-Paul-de-Vence. At **Jeffrey Bilhuber**'s showroom is a large sofa with curved legs and a cresting back.

Jansen pieces in France tend to be bargains because the work is just emerging from the twilight of the firm's decline in 1979. "Jansen furniture was trendy but traditional; it was very luxurious, and it's the quality that makes it interesting," says Paris dealer **Alexandre Biaggi**. Jed Johnson's recommendation for a source is dealer **Maroun Salloum**. The pieces often turn up at Paris's Marché Serpette and the outdoor Marché Paul Bert, where they can be found at the booth of **Patrick Fourtin**. A source in Provence is the 20 or so dealers who gather at the weekend flea market **L'Espace Béchard** at Ile-sur-la-Sorgue.



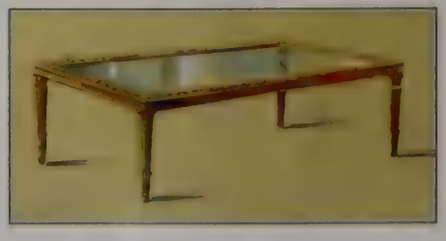
COURTESY REYMER-JOURDAN

A Louis XV–style mirrored chest at Reymer-Jourdan

Louis Bofferding, by appointment only; 212-744-6725. Reymer-Jourdan, 43 E. 10th St., New York 10003, 212-674-4470. Jeffrey Bilhuber, 330 E. 59th St., New York 10022; 212-308-4888. Alexandre Biaggi, 52 rue Jacob, 75006 Paris; 42-86-08-40. Maroun H. Salloum, 6 rue de Lille, 75007 Paris; 40-15-95-01. Patrick Fourtin, Marché Paul Bert, Stand 81, Allée 6, 112 rue des Rosiers, 93400 Saint Ouen; 40-10-17-87.



A Stéphane Boudin dining room (above), with painted wood palm trees, Louis XIV chairs and glass-and-steel tables



Jansen's version of a Louis XVI–style low table

continued on page 24

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Design Curricula

The long-established (1877) **Rhode Island School of Design** will offer for the first time a bachelor of fine arts degree with a major in furniture design. Adding approximately 80 undergraduates to the master of fine arts program in furniture (which usually has about 15 students), this curriculum makes RISD the first formally established focal point for furniture design study in America. Rosanne Somerson, one of the first four faculty members of the program and the originator of the idea, is joined by John Dunnigan, Alphonse Mattia and Charles Swanson.

An equally educational venture, although in a more populist vein, is taking place at the Pacific Design Center in Los Angeles. The **Pacific School of Decorative Arts** has a curriculum of one- and two-day intensive training courses for novices and professionals in practically every area of interior design. The brainchild of English interior designer and *faux*-finisher Philippa Seth-Smith, the courses include wall glazing, trompe l'oeil, fresco-textured plaster, wood graining, Oriental lacquer finishes and Decorative Arts as a Business—with more to come. Seth-Smith, who has just completed a mural in the ceiling rotunda of the PDC, has also opened **Read White & Blue**, a design bookstore there. "I also have an ever-increasing collection of rare and out-of-print titles." Pacific School of Decorative Arts, PDC, 8687 Melrose Ave., Los Angeles, CA 90069; 310-396-8636 or 213-654-2881.



COURTESY CENTER FOR CREATIVE STUDIES



COURTESY CENTER FOR CREATIVE STUDIES

A chair by Gonzalo Rodriguez (above)

James Cronin's wine rack (left)

Touching Textiles



COURTESY ANTONIO RATTI TEXTILE CENTER

***A Lady and Two Gentlemen in a Rose Garden*, 1450–55**

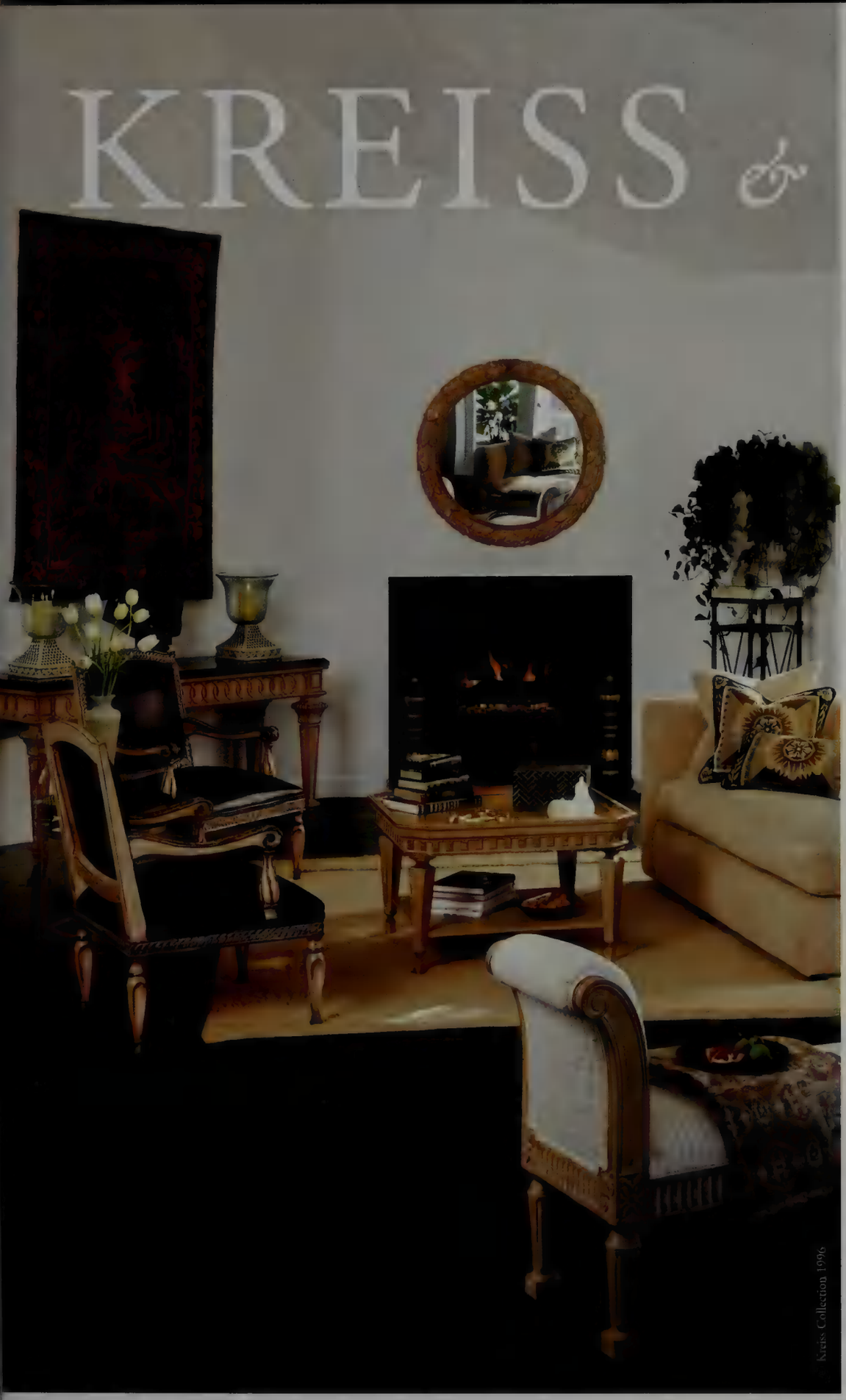
Designers and the public soon will have access to an archive for textile design at the Metropolitan Museum's new **Antonio Ratti Textile Center**. Thanks in part to a grant from the Italian printed-silk maker, the museum's collection of approximately 36,000 textiles is being entered into a digitized photographic archive for study. The computer system eventually will contain pictures of everything in the Met's holdings—tapestries, carpets, archaeological fragments, quilts, silks, embroideries and ecclesiastical vestments dating from 4000 B.C. to the present.

"Fashion designers have been studying textiles at the Met for more than a century, but the availability of objects has been restricted. Now they'll have access to all aspects of the collection at the touch of a button," says Tom Campbell, the supervising curator for the 25,000-square-foot textile center, located on the museum's first level. By appointment only. Antonio Ratti Textile Center, Metropolitan Museum of Art, 1000 Fifth Ave., New York 10028; 212-535-7710, ext. 2310.

The Graduates

Recent graduates of Detroit's **Center for Creative Studies** are getting their work displayed at the showroom of **Antonio Conti** in Chicago's Merchandise Mart. "I was fearful about representing someone who is 19," says Conti. "Can they produce ten pieces on order? But when I saw the work I abandoned all worries." Gonzalo Rodriguez is making a companion love seat and sofa for an upholstered chair with curlicue back, designed as a class project, and Conti will display the ensemble alongside James Cronin's steel, maple and birch wine rack, David Gillespie's Sharky wastebasket perched on two fins and Matthew Norris's steel-and-hand-blown-glass table, for which Conti already has received several orders. The four alumni join Peter Alexander and Alexander Baughan, Philip Agee and other designers represented by Conti. The hand-screened, textured wallcoverings and textiles of Evans and Brown and David Landles's lighting also are available through Conti's showroom. Antonio Conti, Le Collezioni, Chicago Merchandise Mart, Chicago, IL 60654; 312-644-1200. ☐

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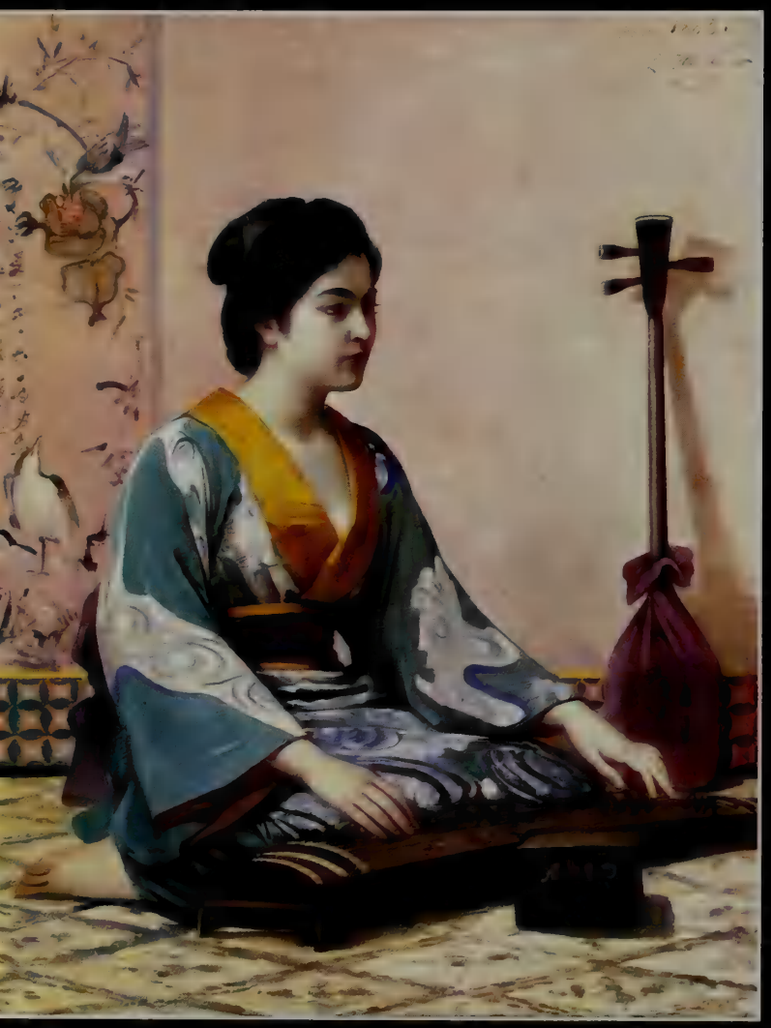
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BEFORE AND AFTER: A WRITER'S TALE

JUDITH THURMAN REVISES A NEW YORK BROWNSTONE

By Judith Thurman

I am a formerly space-deprived New Yorker who suddenly found herself, last year, in possession of a house in Manhattan with four floors and a garden. I have always resented those renovation war stories whose narrators relate the unspeakable horrors of turning twelve rooms into ten on Park, or restoring the old Stanford White "wreck" that Aunt Hattie left them on the beach at Southampton. So let us be frank: Once you figure out what to take for the anxiety, fixing up a house is as much fun as two indecently lucky humans can have outside a bedroom or a four-star restaurant.

After years in France, I am fairly creative about accessorizing with scarves, which is how I've decorated the bohemian digs that were always my fate before this house. My first New York apartment was the tenement sublet, requisite for all struggling writers, with a bathtub in the kitchen. Then I moved to a five-flight walk-up with a Murphy bed and a front-row smell of the sausages and calzone from the Feast of San Gennaro. In the early eighties I briefly owned a loft with my first husband. It was spacious, but we sold it after our divorce, and I moved to a studio on the Street of Ex-Spouses, East Tenth, where I lived, between assignments—the farther-flung the better—out of a suitcase. When my son was born, I got bourgeois and rented a 900-square-foot former pushcart stable on the Upper East Side: three skylit rooms with ants, exposed brick and a courtyard.

A block to the west was one of those postcard-perfect town house rows that make you feel, even on your good days, like a character from *Bread and Chocolate*. It was lined with hardy pear trees that, in April, threw off a great cloud of scented blossoms. In

continued on page 30

BEFORE PHOTOGRAPHY COURTESY PATRICIA SEIDMAN





AFTER PHOTOGRAPHY BILLY CUNNINGHAM



"It had been a strange combination of a house and a doctor's office," says writer Judith Thurman (above right) of the brownstone she renovated in Manhattan. LEFT: The living room was a gynecological examining room.

BELOW LEFT: Although no architectural alterations were required in the living room, surface treatments—such as adding new moldings, repainting the walls and refinishing the floors—"refreshed it and reclaimed it for living."

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JUDITH THURMAN REVISES A NEW YORK BROWNSTONE
continued from page 28

summer, the neighborhood kids actually sold lemonade and cookies from card tables on the sidewalk. I had prowled this block a thousand times, at dusk, on my way home from work, or pushing my son's stroller back from the park, peeping through the lighted windows, ogling the moldings, the English kitchens, the nurseries hung with chintz, the first-floor dining rooms with dark woodwork and old gilt, the walls of books in the parlor-floor libraries. They filled me with envy and made me wonder when and if my real life would begin.

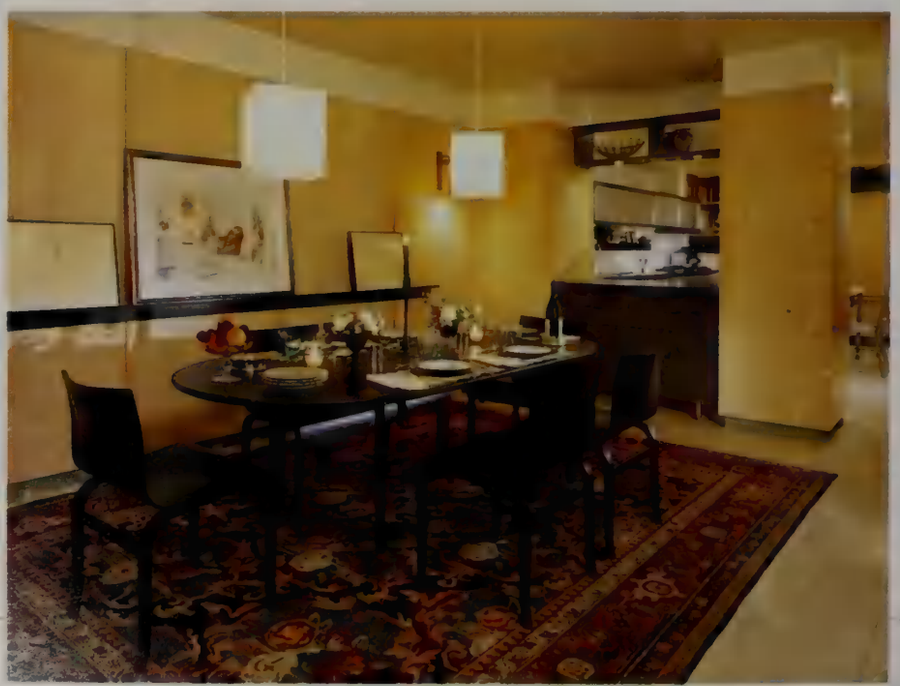
It began, as things do, with love. I already had the baby carriage, so we skipped that stage and got married. The "we" included my husband, my son and my eighty-five-year-old aunt. She and my mother, natives of Yorkville, grew up in a railroad flat on Eighty-second Street, and she can remember sleeping in Carl Schurz Park on hot summer nights and chasing the ice trucks, which were still drawn by Percherons from Ruppert's Brewery. Our house was already fifty years old when she was born, and she walked past it every morning on her way to the same public school where my son goes to the first grade.



LEFT: "The fifties kitchen had great glass-fronted cabinets," recalls Thurman, "but it was narrow and dark." BELOW: Architect Patricia Seidman gutted the space and installed limestone floors, birch plywood cabinets and soapstone counters for a "simple, even stark, look," observes Thurman.



"The first floor was entirely reconfigured," says Thurman. BELOW: The dining room, once separated from the kitchen by a bath, is now joined to it by an open counter and a wide hall.



My bridegroom, Peter Miller, is a technologist who had just moved back to New York from California. He had spent twenty years in the exurbs, and he missed the privacy of a house and the privilege, which he took for granted, of a garden. His twelve thousand books and two thousand CDs were in storage with his barbecue, and most of my furniture—the flea-market treasures of a lifetime—was in foster care with friends. When mortgage rates broke 8 percent, we started looking for a brownstone.

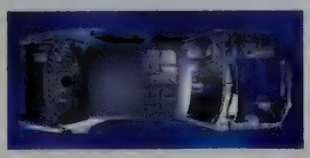
We had an architect long before

continued on page 34

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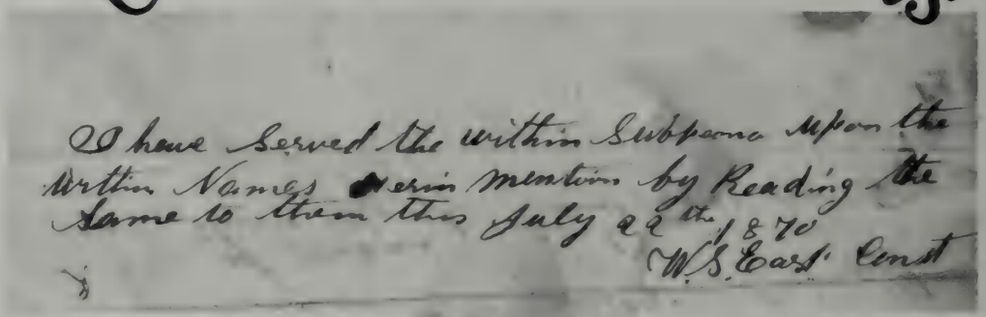
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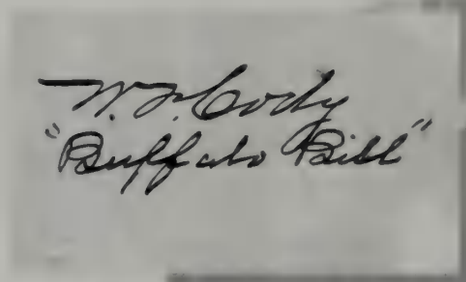
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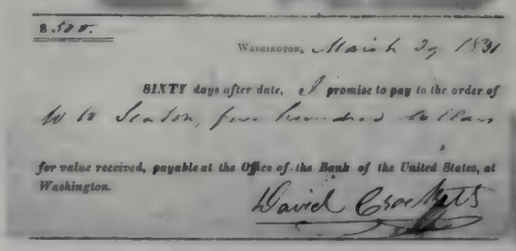
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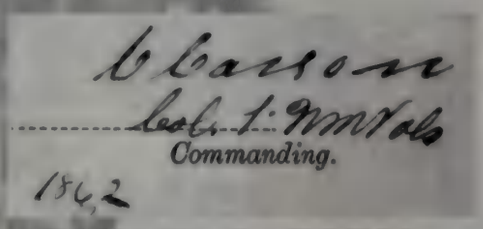
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JUDITH THURMAN REVISES A NEW YORK BROWNSTONE

continued from page 30

we had a house: Patricia Seidman of Mullman Seidman Architects in Tribeca. When I first met Patti she was just out of college, working for the parks department—revamping the zoo—and living in the most sophisticated tiny apartment I had ever seen. She'd lacquered the walls chocolate brown and bleached the floors. She had a Mission table on which she served decadent dinners—her father was a famous chef in Shanghai, and she inherited his flair. Later she moved to a vast blond loft illuminated by Noguchi globules. Then she went to architecture school, and she has since had a career of brilliant contrasts.

Architects are nothing if not diplomats, and Patti, who hates those flashy designer signatures that are dated in five years, would describe her approach as "contextual." This simply means that she can do anything from country to high tech, adapting her style with the appearance of due humility to the peculiarities of the site and the client. Her instincts, however, are for restraint, lucidity, for the clean lines and exquisite proportions of early modernism, and she particularly loves the visual richness of industrial materials—aluminum, steel, plywood, concrete—used residentially.



LEFT: "The library had been a pleasant but shabby doctor's waiting room." BELOW: Seidman built a bookcase, then chose pale yellow paint and sisal carpeting to accentuate the warm tone of the space, "which gets loads of light."



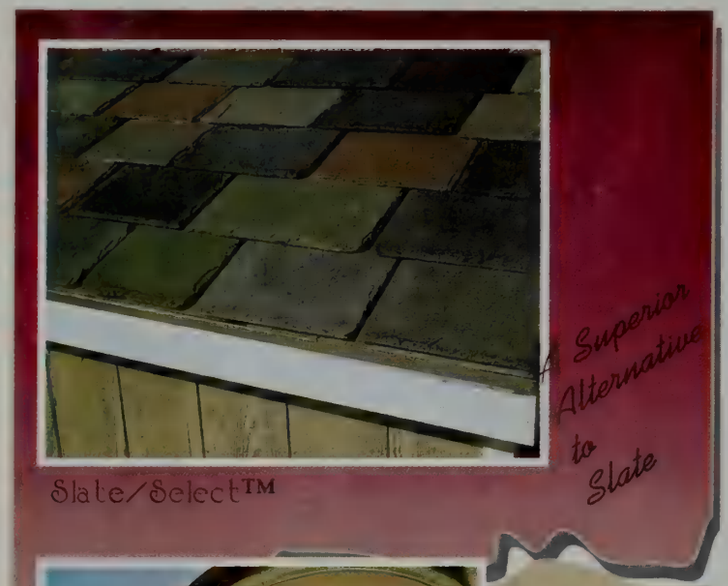
BELOW: Two rooms, one brown and one blue, were merged into a master bedroom, now a cool blue gray. In a corner, a Lynn Davis photograph hangs above stacks of books, among them Thurman's biography of Isak Dinesen.



Patti had been prospecting with me for six months. I was optimistic and chatty with the realtors—eager to please—but she made her mental notes in nonchalant silence, tried the windows and the faucets, knocked on the walls, inspected the boilers and the roof, turned back a corner of the shag carpet or the cracked linoleum to see the floors, saying little, except to me, ritually, as we were leaving (à la Conrad): " 'Oh, the horror!' "

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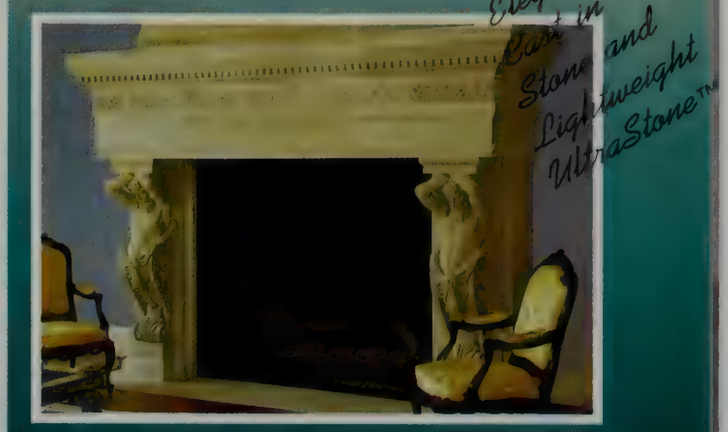

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JUDITH THURMAN REVISES A NEW YORK BROWNSTONE

continued from page 34

Somewhere between Patti's ideal property (an empty lot) and mine (the Maison de Verre) and Peter's (a bunker with a garage), we found a place we could all love. It was a narrow, stoopless single-family brownstone with an overgrown garden—on the street of my dreams. It had been built in the 1870s for a brewery manager, and it had miraculously escaped the architectural fads and desecrations of the last thirty years. The former owners had practiced gynecology in the parlor and bred boxers in the dining room, which I felt was an appealing yin-yang use of the space. The rooms, two to a floor, had fine proportions, and there were three working fireplaces. Patti asked diplomatically if I wanted to "work with" the kitchen, a dark tunnel with Dutch doors, exposed brick, fifties Formica and appliances, a massive washer-dryer in the butler's pantry and warped parquet floors. I hesitated, thinking we could probably do wonders with paint and a few scarves, but my husband didn't. And in our intimate moments I still sometimes make him repeat the decisive, thrillingly erotic phrase he pronounced in his radio announcer's baritone: "Gut it."

Because we weren't going to do anything more radical than carpentry and painting on the upper floors (that is, until we discovered that the plumbing stack wasn't vented and that our electrical service had somehow been routed through the neighbors' chimney), we earmarked most of our budget for the complete overhaul of the first floor. For a contributing writer to this magazine, I was, I have to say, pathetically incoherent when I tried to tell my architect

> The bids went out. When they came back I made an appointment with a psychopharmacologist.

what I wanted—perhaps because I wanted everything. At various points I asked for something "Jean-Michel Frank–ish," "Japanese" or "Tuscan," with tinted stucco walls. I thought a greenhouse might be nice, and a great hearth, the kind Jacqueline Schnabel had installed in a brownstone kitchen three times our size, although Patti tactfully pointed out that for a hearth you need a chimney and for a greenhouse you need sunlight. I wanted an open floor plan because I hate cooking in isolation, but Peter, relishing the prospect of an occasional formal party—one for which he doesn't have to do the dishes—was determined to be able to close off the dining room. Most of his fantasies, however, concerned installing wraparound sound, a La-Z-Boy lounger and industrial carpeting in the basement. My aunt became obsessed with closet lights, a pull-down ironing

continued on page 38

Nina Campbell



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18. Pair bronze cupid sconces
19. Pair 7'T bronze torcheres
20. Cherrywd leaded, bvld glass doors
21. White marble mantel w/ black veins
Top: Signed 1885 H. D'Asson table lamps

JUDITH THURMAN REVISES A NEW YORK BROWNSTONE

continued from page 36

board and capacious napkin and pot drawers. "I hate tile countertops," she told Patti in a burst of self-assertion. "The crumbs and the grease congeal into the grout." I felt equally passionate about locating the powder room where guests couldn't hear you flushing.

When her plans came back, we loved them madly. Patti had made exquisite sense of the space and had accommodated most of our cravings. Peter had his twenty-first-century wiring: In principle we can all play computer chess, surf the Net, talk on the phone, send faxes and test the alarm system simultaneously. He also got a manly glass shower stall in the master bath, gooseneck reading lamps next to the bed and floor-to-ceiling bookshelves in the library—which isn't, however, quite the enveloping "tomb" of books he had imagined. He and Patti sometimes disagreed, but he now admits just as definitively as he once resisted: "She was always right."

The design of the kitchen and dining room paid homage to one of the more unsung great women designers of the century—Corbusier's collaborator, Charlotte Perriand—but the absence of pretention, the serenity of the proportions and the spare luxury of the materials are pure Seidman. The limestone floors, to my son's delight, are embedded with tiny fossils. The soapstone counters were a cabochon blue gray when they were installed, but they are acquiring a dark patina with age and touch. Patti paneled the dining room walls in whitened birch plywood and wrapped the paneling around three storage columns to make them look like piers. They define the transition between the cooking and entertaining areas without isolating two separate rooms. Except for the picture rail—a ten-foot length of blackened structural steel angle—the first floor has almost no ornamentation. Its richness comes from the contrast between natural and industrial materials, the different grains of wood and stone, the luster of tile, metal, rice paper and milk glass—and from the surprise of such rigorous modern geometry in such an irregular, homey old frame.

The bids went out. When they came back I made an appointment with a psychopharmacologist and calculated that for the same sum, we could all retire to a forty-room colonial mansion in Nicaragua. After flirting with a suburban builder from Albania who kept talking about our "unit" and telling Patti that everything was "no problem," we hired the meticulous, calm, phone-call-returning, seasoned realist she had originally recommended—Jim Tribe of Temple Contracting in Chelsea. Work began on July 5 and finished, on schedule if not on budget, with all parties still cordial, four months later.

As waves of skilled (legal!) immigrants flowed through the site, I felt that we were reconstructing the social history of New York. The demo squad was Hispanic, the drywallers were Irish, the plumber was Peruvian, the electricians were Haitian and Italian, the floor man was

continued on page 40

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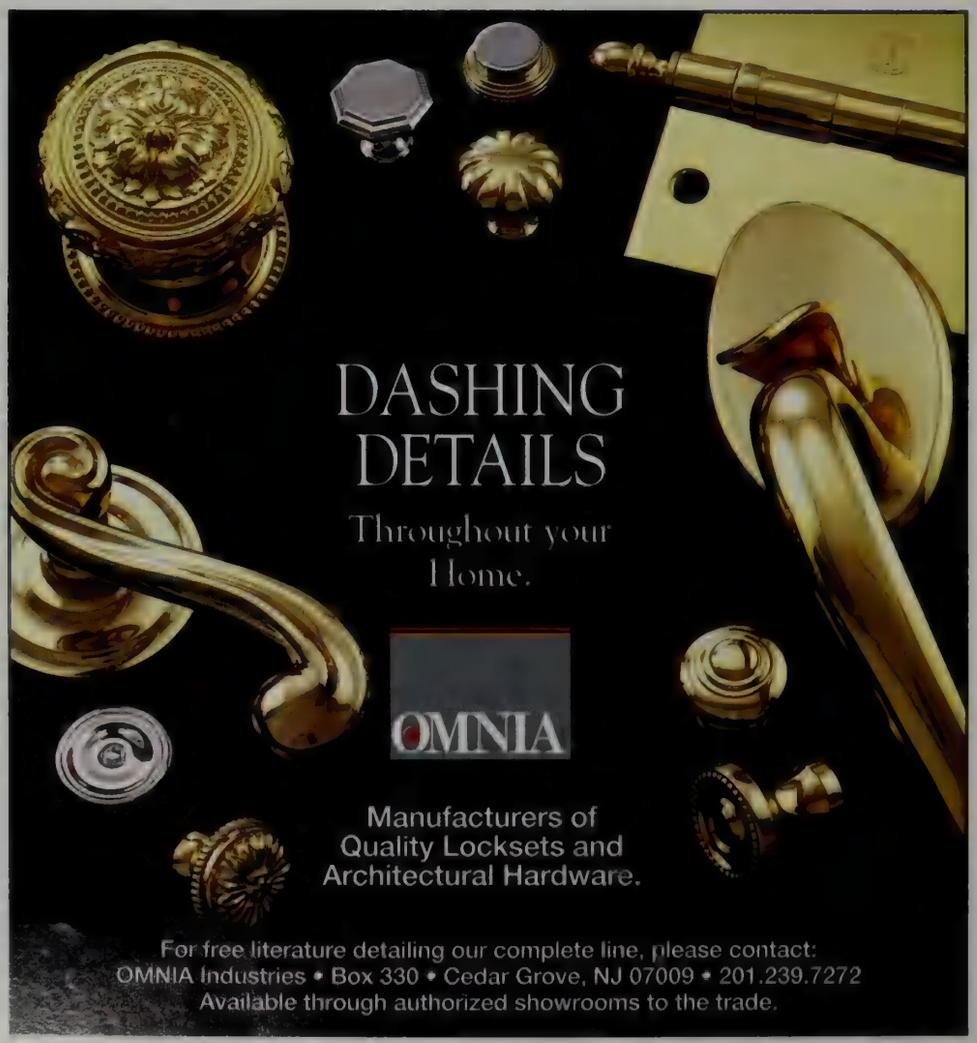
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A WRITER'S TALE

continued from page 38

a transplanted southerner, and the tile guy and woman were from that remote mountain kingdom called the sixties. Tony, who could do everything, was a Rasta, and my aunt fell in love with his accent and his heroic competence. His Ecuadorean colleague, Rodrigo, hand-carved an old-fashioned wooden mold so he could replicate the missing length of crown molding in our bedroom, but he also helped a writer friend of mine translate the bordello scenes from a new novel set in Havana. The ultraprofessional Stanley Kaplan was a SoHo artist. "I can tell that you've never had a real paint job," Stanley told me, not unkindly. And he was right: What I thought of as painting —rolling on the color—was the last and least important stage. I agonized over it anyway, my salty tears diluting the expensive latex. And I was very grateful for the sympathy of Stanley's assistant, Dada, a Czech beauty with pink hair. "Color," she whispered tenderly, as we tried the

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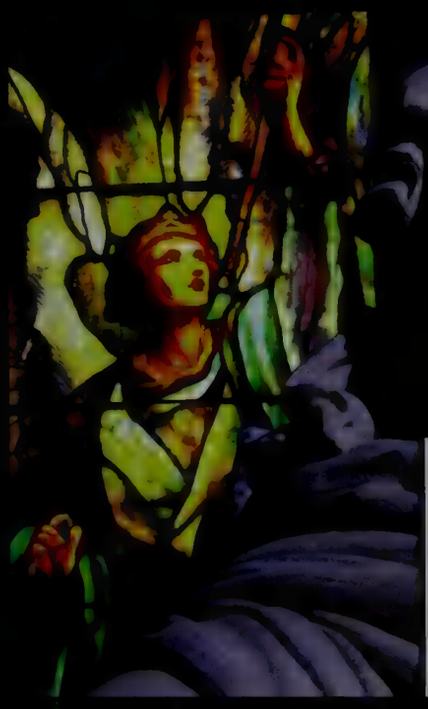
fourth shade of taupe in the living room, "is so *emotional*."

I didn't get much writing done for those four months, except, of course, for checks, but I began to understand that architecture, like biography, is an anachronistically labor-intensive and underremunerated profession. The architect's finest inspirations are often invisible—concealed like the seams in the drywall and the electric circuitry. The "reveal," literal and metaphoric—the fine edge, the subtle detail and the surprise transition—feels so satisfying in part because it seems so aesthetically inevitable. But it never is. □

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RETHINKING A 19TH-CENTURY ILLINOIS FARMHOUSE

By Judith Neisser

Northwest of Chicago near Rockford, Illinois, several acres of gently rolling farmland are being developed into residential subdivisions. While new construction dominates the area, a few houses from the distant past are still extant—though in various stages of repair. Probably the oldest is a limestone-and-wood house recently restructured by Chicago architect Margaret McCurry into a finely proportioned building that seamlessly integrates the past with the present.





BEFORE AND IN-PROGRESS PHOTOGRAPHY COURTESY TIGERMAN MCCURRY ARCHITECTS



AFTER PHOTOGRAPHY: TONY SOLURI

"You know you're in the presence of history," says architect Margaret McCurry of an 1850s Greek Revival farmhouse near Rockford, Illinois, that she "rescued, restored and rehabilitated." ABOVE LEFT: The two-story building had incremental, loosely styled additions. LEFT: A sunroom was stripped away, revealing the original front door. ABOVE: McCurry designed the new gabled wing as a "kind of echo" of the limestone structure; a loggia-like entrance joins the two volumes.

The story of the building's beginnings is colored by legend and romance. Crafted from limestone blocks, the initial house was built in 1855 by the wife of a settler who had acquired sufficient assets during the California gold rush of 1849 to finance its construction. According to the present owners, a couple—he is a business executive, she is an artist—the absent husband's single input into the project was choosing its location. "Build us a house on a spot where two creeks come together," he wrote in a letter to his wife.

The design of the 1,000-square-foot house, today the building's east wing, was based on order and symmetry and took its cues from Greek Revival architecture, one of the prevailing styles of the mid-nineteenth century. Although the house was relatively modest in size, it had "great presence," McCurry notes. The Illinois Historic Landmarks Survey concurred, listing the building in 1974. Later in the decade, however, the elements of formalism that gave it its significance would be compromised. "Through various renovations the house grew like Topsy," McCurry explains. "Order gave way to meandering asymmetry."

During the design process McCurry looked to the Greek Revival wing for inspiration. "I wanted to express

continued on page 44

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ARCHITECTURE: MARGARET MCCURRY

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RETHINKING A 19TH-CENTURY ILLINOIS FARMHOUSE
continued from page 42

"It sits on the limestone it was made of: It will never crack or move an inch," notes McCurry of the house. BELOW: Coats of gray paint concealed the true limestone color. RIGHT: McCurry cut into the pedimented gable to create a stucco-clad chimney at the south elevation. While the windows are traditional, their asymmetrical placement is not.

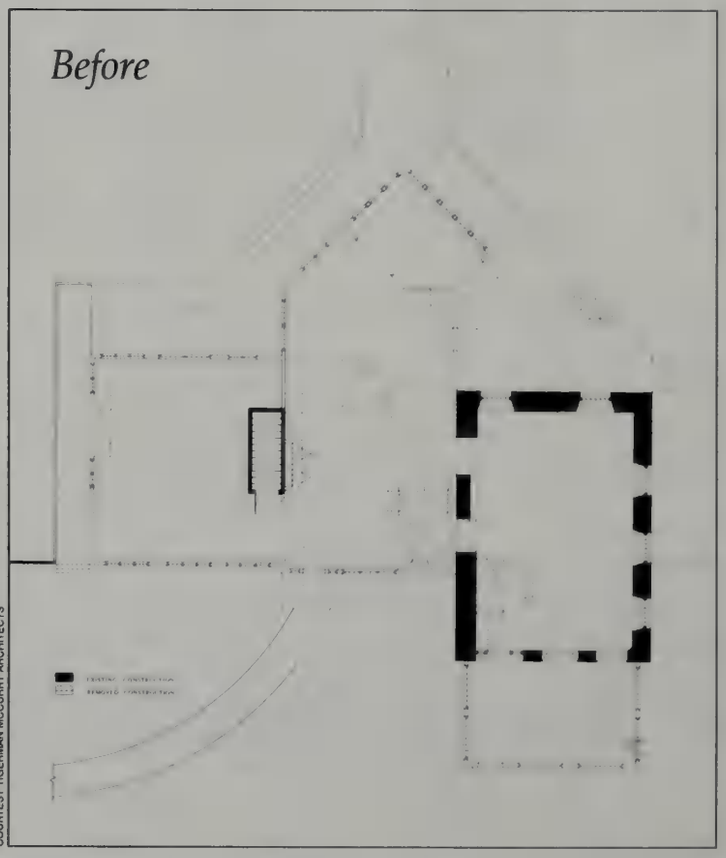


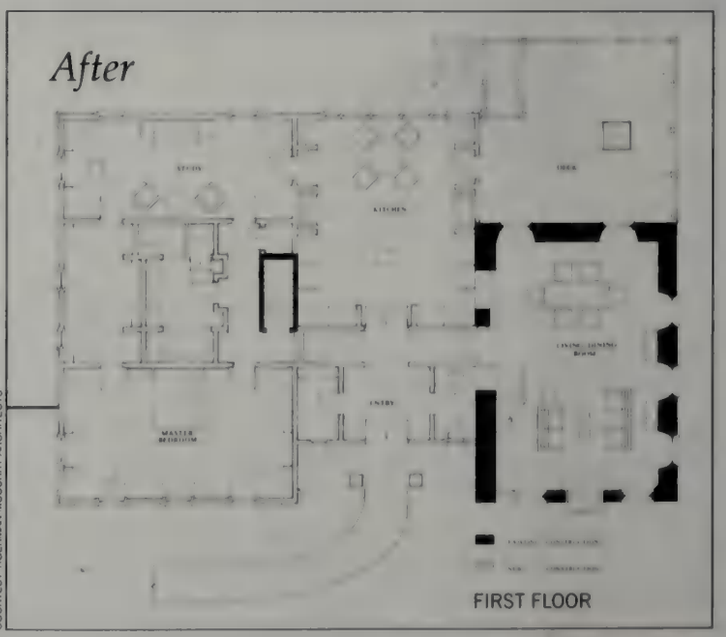


the original house," she says, "its eighteen-inch-thick walls, its high baseboards, its deeply recessed windows, the geometry of the façade."

McCurry ripped off a sunroom that had been attached to the front of the house in the late 1970s, reclaiming the space for a stucco-clad chimney and a pair of flanking windows. She installed a fireplace in the living room ("to enhance its livability," she points out), and she replaced all of the existing fenestration with historically correct divided-light windows.

A priority was the demolition of a modern spiral staircase that rose from the basement through the living room to the second floor. McCurry closed off the basement and substituted a traditional-style stair leading up to the bedroom area. There, the remov-





LEFT: The square footage of the building as McCurry found it yielded little usable living space. ABOVE: She eliminated the wraparound exterior circulation area, balancing the dimensions of the redesigned deck with those of the new rooms. The repositioned entrance links the public and private functions of the house and reclaims the formal order of the farmhouse.

continued on page 46



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continued from page 44



LEFT: In the living room, McCurry closed off the basement access, substituting a stair of her design for the circular one of an earlier renovation. BELOW: The old front doorway became one of the several recessed, divided-light windows the architect installed to restore historical character and to brighten the space.



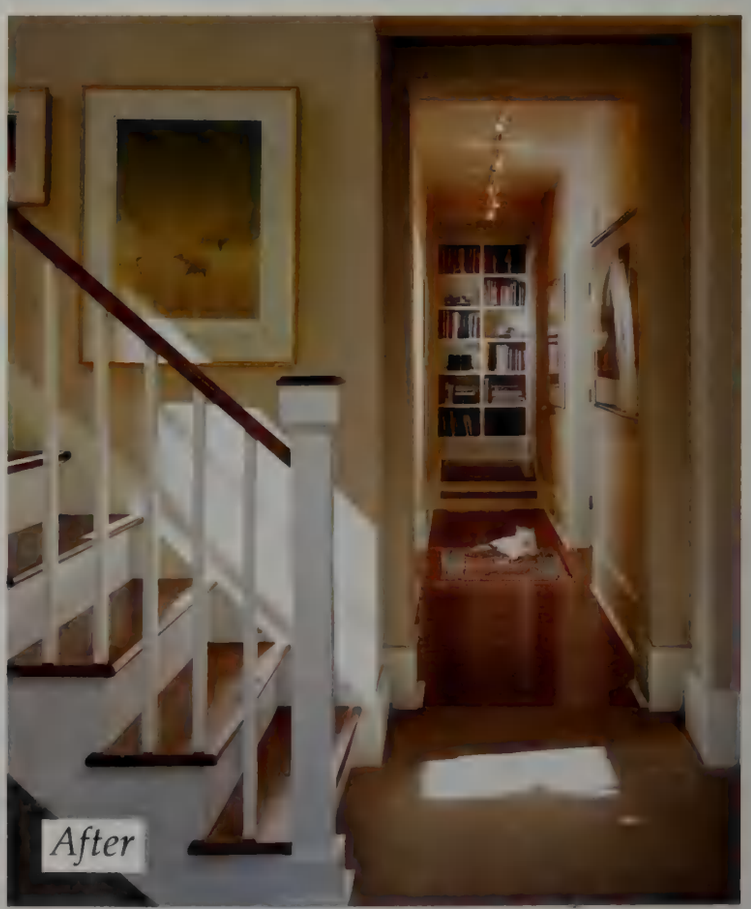
al of built-in closets along a back wall released a pair of windows, opening the room to natural light and vistas of the creeks running through the woods behind the house.

Other changes included the demolition of an addition built and expanded on over a period of years through the mid-1980s. This wing housed a kitchen rendered dark and uninviting by an attached glazed porch that blocked a view of the back property. The area on one side functioned as a second living room; a corral-like wood deck rambled around the entire rear portion.

Using almost the same footprint by retaining the garage and "walk-out" basement at the rear, McCurry built a new two-tiered wing sympathetic to the design of the old house. The wing's flat-roofed entrance/kitchen module exposes more of the adjoining limestone façade than did the pre-

BELOW LEFT: The 18-inch-deep stone walls of the farmhouse were left exposed by a subsequent remodeling. Wood lintels mark the doors to an exterior kitchen, since demolished. BELOW: At the hall leading from the original building to the new wing, one of the old kitchen doors is expressed in deep reveals framed by drywall surrounds. Swanson, the family cat, is poised at the entrance cross axis.





continued on page 50

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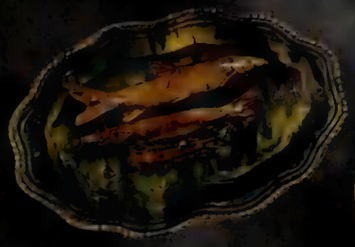
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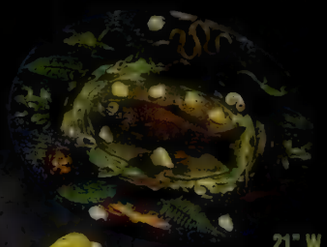

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RETHINKING A 19TH-CENTURY ILLINOIS FARMHOUSE
continued from page 46

BELOW: The previous kitchen's French doors opened to an unwinterized enclosed porch, which in turn looked out to a rear deck. RIGHT: McCurry eliminated the porch, making a breakfast area with more immediate views of the woods and creek. Beyond the door is the reconfigured deck.





vious addition; the gabled bedroom/study portion responds to the classicism of the original architecture.

The "hyphen" linking the old and new gabled volumes served as "an important design solution," McCurry says. "One of the issues here was scale. Without intervention, the addition would have overshadowed the original structure: It would have been the tail wagging the dog. The hyphen," she elaborates, "also provided the necessary visual break for the opposing structures to play off each other." Subtle classical design elements and detailing tie the three volumes together.

Another unifying feature is the palette. The entire exterior is painted a pale limestone hue in keeping with the color of the old house, which somewhere along the way was painted gray. The trellised screening adds a feeling of continuity and imbues the design with context. The site is, after all, midwestern farmland.

"The original house needed to be preserved," McCurry concludes. "It could be replicated today, but only at great expense, and most likely its charm would be lost in the process. I respect the past: All the lessons of architecture can be learned from it. I like to rescue its worthwhile representatives—they have character lessons to impart." □





ABOVE: The prior addition appeared too much an afterthought to the limestone building; McCurry gutted it, retaining the garage and basement for the new wing. RIGHT: At the rear, her centrally located latticed deck replaces a winding one on stilts; the elm tree remains encased.

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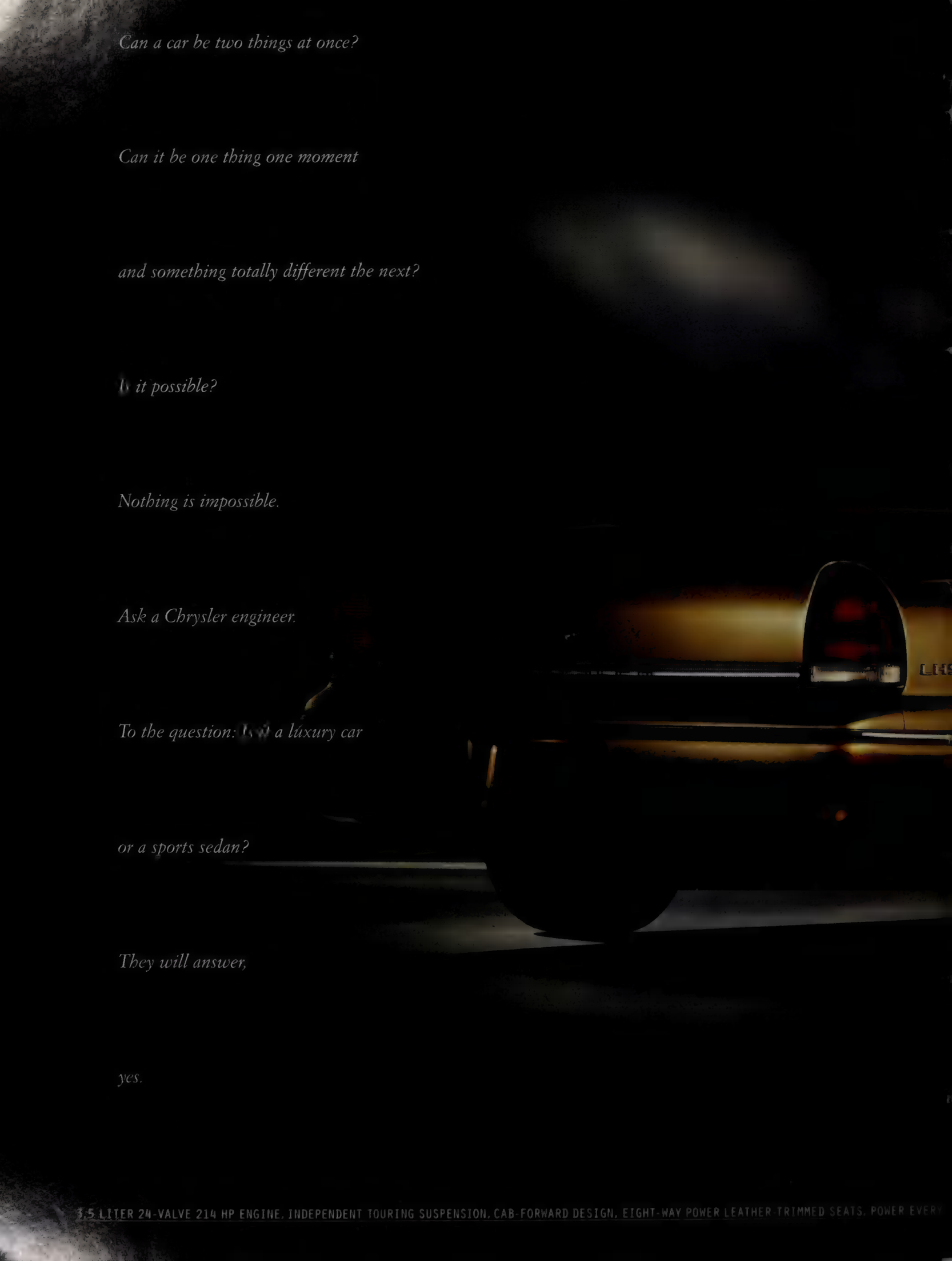
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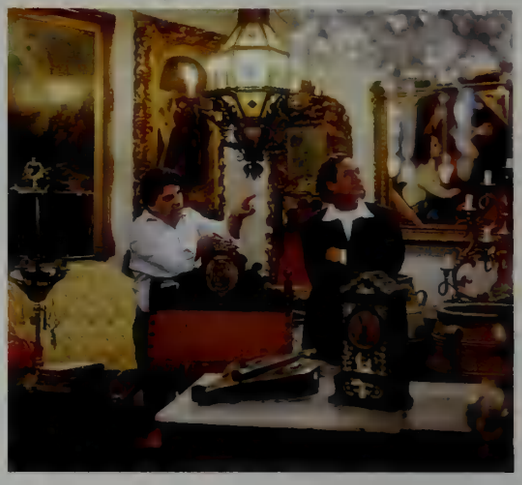
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AD TRAVELS: THE (WEST) PALM BEACH STORY

RICHARD KEITH LANGHAM SHOPS FOR ANTIQUES IN FLORIDA

Text by Beth Dunlop Photography by Dan Forer





New York designer Richard Keith Langham's favorite shops in West Palm Beach "convey the grandeur of Florida's past," he says. LEFT: Garden accoutrements are displayed in front of the Incurable Collector.

ABOVE: "The Incurable Collector has statuary and overscale sixteenth- and seventeenth-century furniture, mirrors and paintings," notes Langham, right, standing with owner Alan Friedman. BELOW: At Tinson Antiques, one of West Palm Beach's oldest antiques stores, a carved swag after Grinling Gibbons hangs above an 18th-century English mantelpiece.

Just across the bridge from the secluded splendor of Palm Beach is an unassuming, even slightly dilapidated mile of shops known as Antiques Row. New York designer Richard Keith Langham stops in West Palm Beach to prowl Antiques Row whenever he wants to turn up an unexpected treasure or two.

"The stores aren't homogeneous," Langham says. "You never know what you're going to find when you open the doors. At many antiques shops you walk into a sea of unremarkable brown furniture. But here, because of Palm Beach's rich history, you can find real gems."

Since its settlement in the mid-1880s, Palm Beach has been a winter retreat for the prominent. Henry Flagler opened a sprawling hotel called the Royal Poinciana in 1894, successfully luring a fashionable winter clientele. In the years just after World War I, sewing machine heir Paris Singer and architect Addison Mizner took what had been a modest enclave of clapboard and shingled houses and transformed it.



continued on page 58

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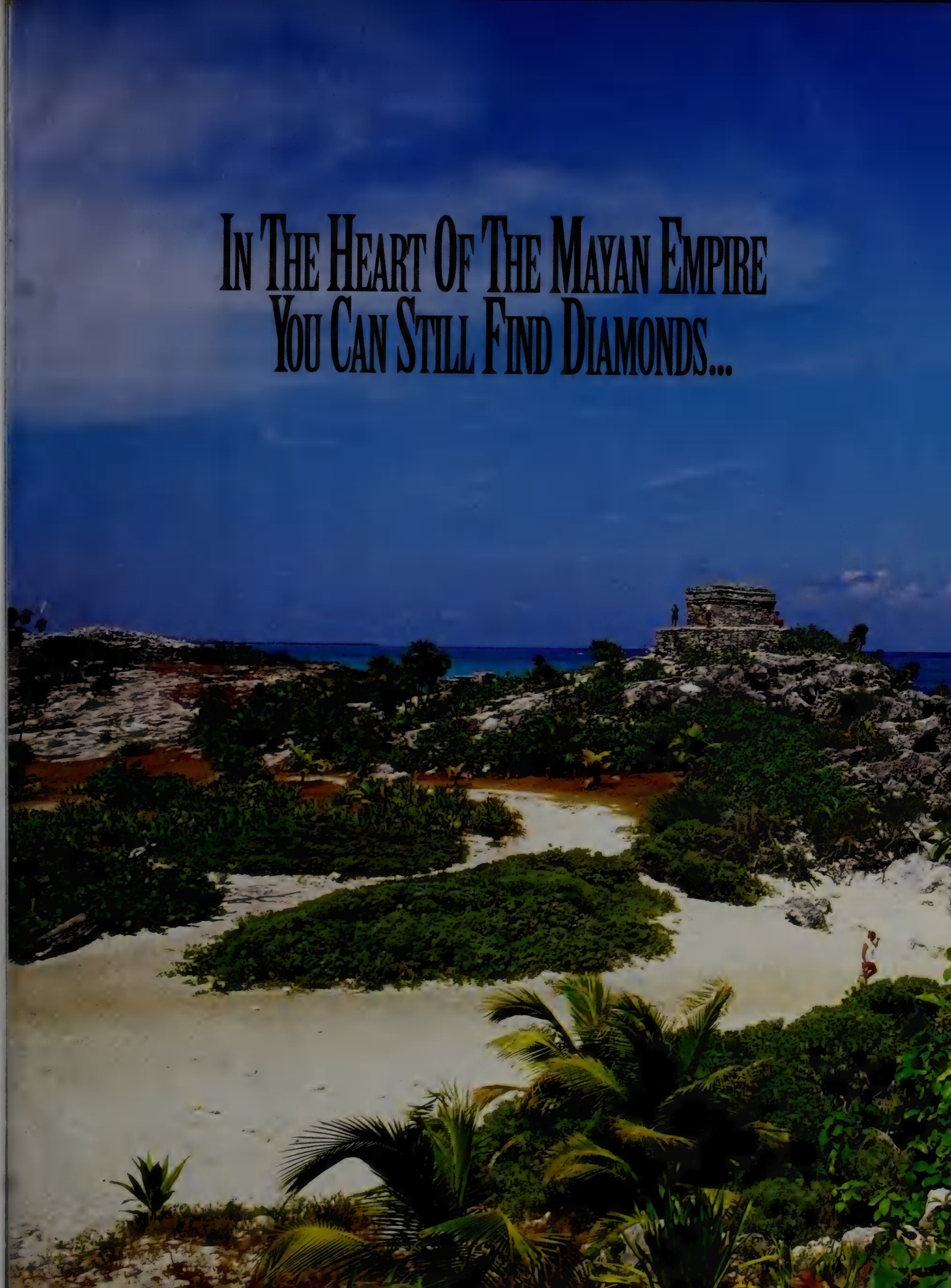
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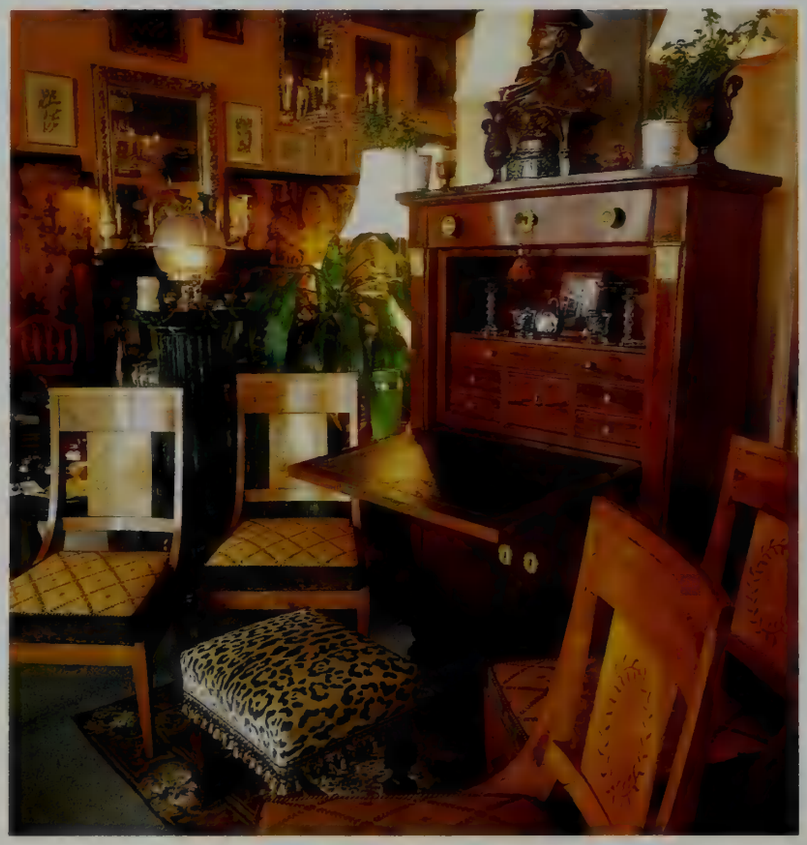
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RICHARD KEITH LANGHAM SHOPS FOR ANTIQUES IN FLORIDA
continued from page 54



ABOVE: A Baltic chandelier purchased for Jacqueline Kennedy by Billy Baldwin is displayed at Argosy, along with an Empire-style *secrétaire à abattant* and a circa 1860 Napoleon bust. "Since there is such a variety of markets in Palm Beach, we represent many styles," says co-owner Grant Gambler.

BELOW: Langham admires a 19th-century singerie figure with Jeffrey Burgess, co-owner of James & Jeffrey. RIGHT: "We carry lots of Italian pieces, as well as some French," says Burgess, whose showroom offers two massive 18th-century Italian giltwood candlesticks and an Italian Baroque-style mirror.



"Because of Palm Beach's rich history, you can find real gems."

The Mediterranean-style mansions that Mizner and his contemporaries designed were filled with objects scavenged in Europe or manufactured in Florida to look centuries old. "Wonderful things filter across the lake," Langham says, "making their way from the coral-rock mansions to the concrete strip."

West Palm Beach has always been a center for business and commerce, and though for the last several decades it has courted serious decline, it is now enjoying a renaissance. Both residential and commercial areas are the target of historic preservation efforts, and that includes the forty-five shops—ranging from thrift and consignment stores to dealers specializing in items with a proven pedigree—on Antiques Row.

On this trip Langham starts at Tinson Antiques, among the oldest and largest of West Palm's antiques shops. Rod Tinson bought the three-story building in 1976 and moved his then nine-year-old business into it. Tinson's pecky-cypress ceilings and many



continued on page 62



Photo Montag

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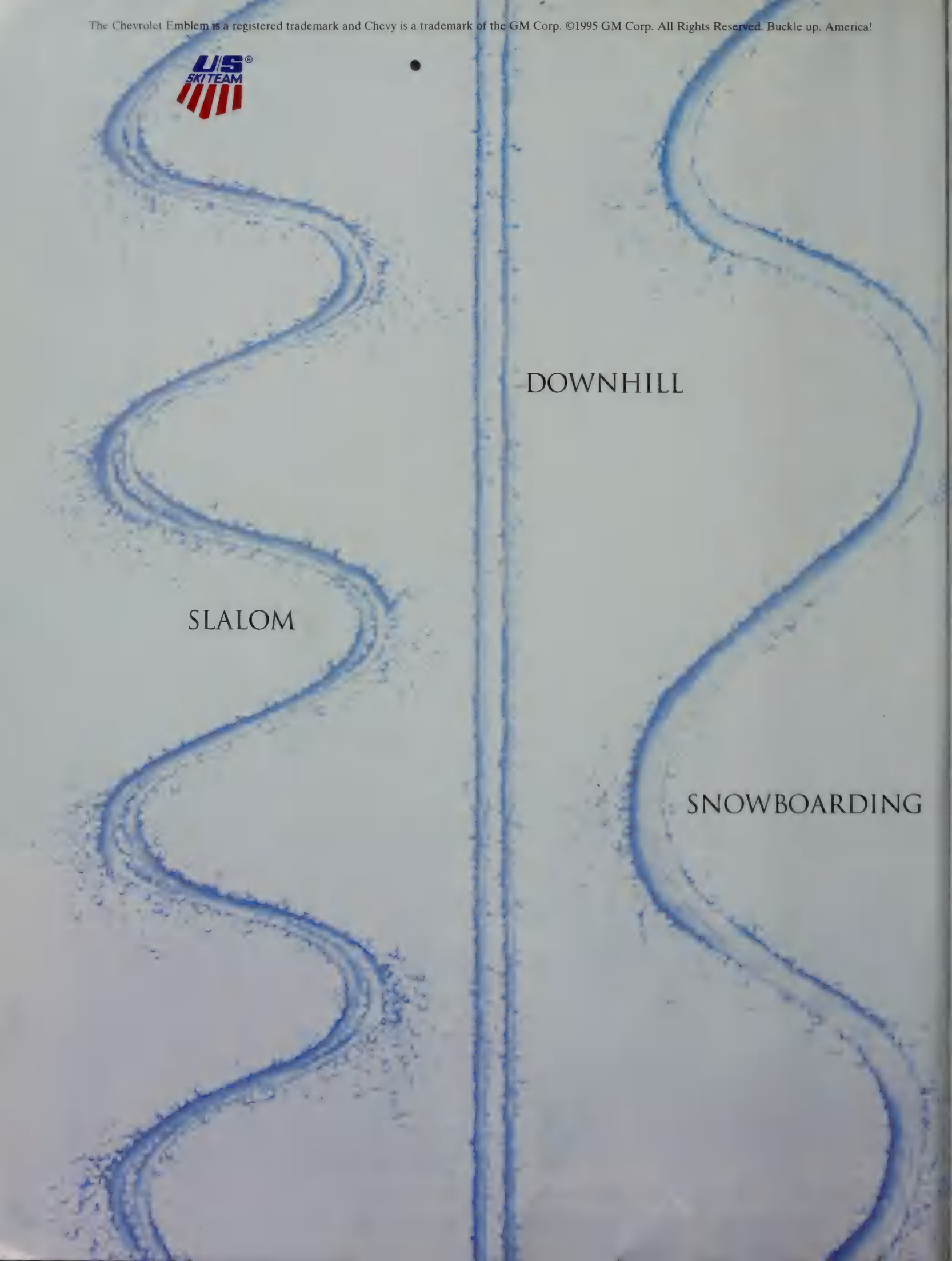
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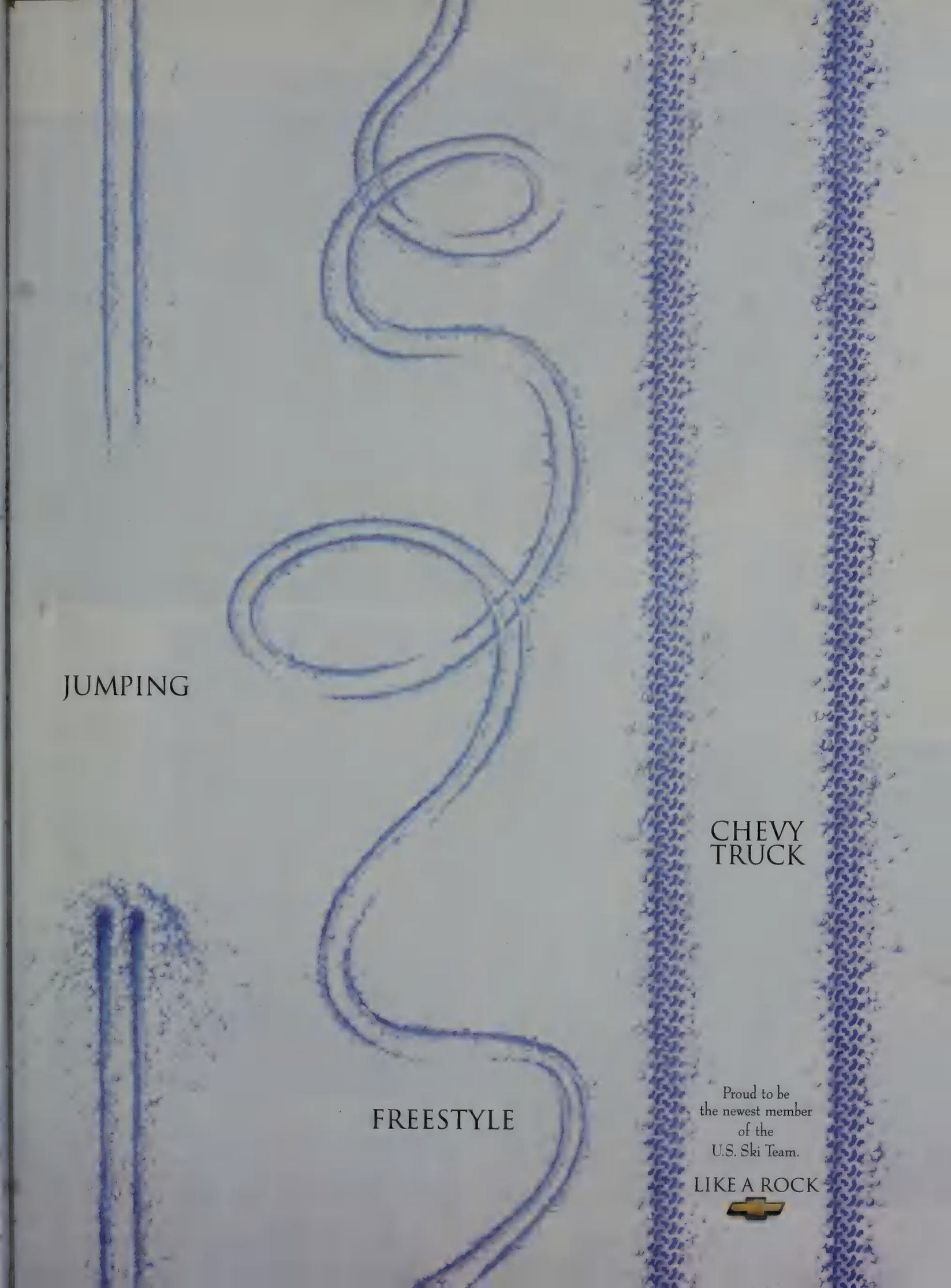
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RICHARD KEITH LANGHAM SHOPS FOR ANTIQUES IN FLORIDA
continued from page 58





ABOVE: "Most of our pieces come out of the great Palm Beach houses," explains Peter Werner, right, who, with his associate, James Hale, shows Langham a *piqué assiette*. "Since many of them were people's fourth or fifth houses, they contained objects with a lot of whimsy." RIGHT: The white console table appeared in *Lawrence of Arabia*.

BELOW: An arrangement at Brass Scale Antiques—"the shop brims with accessories," says Langham—includes a painted shelf flanked by tea canister lamps and a collection of porcelain dogs. "It's a delight to plunder."



nooks to poke into give it a crammed-attic quality that Langham relishes. Immediately he spots two English pieces, a Grinling Gibbons–style wood swag of doves and cherubs and an eighteenth-century mantelpiece, as well as an eighteenth-century Italian corona. "I love Tinson's gilded and painted Italian furniture," he says. "It's so exuberant." Climbing the stairs, he notices a nineteenth-century Bavarian clock with an elaborate carved wood motif of a stag and dogs that is perfect for a client's house in Mississippi. "I shy away from things in doré and metal because they're so foreboding. Wood has warmth." Upstairs, Langham tries out an aqua silk taffeta daybed that's "appliquéd and festooned like it belonged to an old Palm Beach movie star," he observes. "If this furniture could talk!"

Down the street, at Argosy, Langham discovers a crystal chandelier that had once been in Jacqueline Kennedy's Georgetown house. She was his client during the last eleven years of her life, and he'd seen photographs of the chandelier, which Billy Baldwin selected for her. "I can always count on finding handsome pieces at Argosy," he says.

Langham's next stop is the Incurable Collector, where he pauses before an eighteenth-century English papier-mâché clock. The clock, says owner Alan Friedman, a former textile manufacturer and longtime collector himself, was made in 1843 and

continued on page 64

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RICHARD KEITH LANGHAM SHOPS FOR ANTIQUES IN FLORIDA

continued from page 62



LEFT: Among the 18th-century French furnishings at Michael MacLean Antiques are a hand-painted trumeau, a marble-topped console table and a walnut dish cupboard. "They have the choicest things west of Lake Worth," remarks Langham.

BELOW: The Elephant's Foot—"where I go for English and Continental furniture and accessories"—features French chairs, tables and commodes along with light fixtures ranging from an early-19th-century crystal chandelier to a pineapple lantern.



still retains its original lacquer. Friedman deals primarily in European furniture and art from the sixteenth through eighteenth centuries. He buys mostly in America but sells quite a bit to Europeans, bringing the furniture full circle.

Many of the shops on Antiques Row are small, often packed with chairs and tables, consoles and armoires. James & Jeffrey Antiques keeps an annex,



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RICHARD KEITH LANGHAM SHOPS FOR ANTIQUES IN FLORIDA

continued from page 64

where Langham opts to browse, two storefronts up from the shop. "It's where I always find the right items to finish a room with personality," says Langham. A case in point is the selection of pottery, tile-top tables and iron torchères that Mizner fabricated for his Palm Beach houses. There's also a nineteenth-century chinoiserie tall case clock and a pair of singerie figures playing instruments. "In Palm Beach you can get away with a mix," says co-owner Jeffrey Burgess. "It has a style all its own."

Another mandatory visit for Langham is Peter Werner, where the specialty is Palm Beach whimsy—"but nothing stunning and nothing darling," Werner says—and furniture from the estates of such celebrities as Gloria Swanson, Mary Sanford, Joan Crawford and Diana Vreeland. Werner and store manager James Reed Hale also sell furniture used in movie sets. "We have a console from *Lawrence of Arabia*," says Werner. "We also had chairs from *Cleopatra* at one time." "Peter Werner's shop has an exotic and exuberant art selection," says Langham. "It's a bit like stepping into a Hollywood movie set."

In the main showroom, Langham spies a chair covered in bright fringed orange—"eyelash fabric!" he says. In his West Palm Beach shopping expeditions he's come across great textiles, including yards of old Fortuny, to help sate his search for "fabrics that are a wee bit obscure."

Down the road, Brass Scale Antiques specializes in what its owner, Judy Barron, describes as anything "funky or whimsical," especially "masculine items," such as quill or tortoiseshell boxes or leather-bound books. "It's an eclectic emporium of stuff and chockablock full," remarks Langham.

At Michael MacLean Antiques, Langham admires an eighteenth-century Portuguese corner chair and inquires about an Aldo Cellini painting of a harlequin on a donkey, which he remembers from his previous visit. "It's gone," says owner Eugene Lessard, who leads him to another harlequin painting tucked inside the office. Langham pauses over a nineteenth-century Neoclassical chair and a Parisian shell console. "I've been buying furniture for fifteen years, and I'm still learning every day," Langham says. "I don't have a certain aesthetic. I'm looking for something unusual."

At the Elephant's Foot, Langham examines a lantern in the shape of a pineapple, a nineteenth-century marquetry writing stand and two marble garden statues of cupids. The Elephant's Foot, opened in 1962 as a Palm Beach consignment shop (its current owners bought the business a year later and eventually moved to West Palm but kept the name), still sells furniture, paintings, silver and jewelry on consignment from private Palm Beach clients. "Sometimes we've sold the same item two or three times over the years," says owner Ronald French.

> "Wonderful things filter across the lake," Langham says, "making their way from the coral-rock mansions to the concrete strip."

Langham, who is thirty-six years old and has been on his own since 1990, confides that he loves detouring to relatively unplumbed places. "I'm at a stage in my career where my style is evolving, all in an effort to create rooms that are singular and not what I would call store-bought. I don't want people to go in and say, 'That's a Richard Keith Langham room,' which is why I end up in out-of-the way spots like South Dixie Highway." □

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AUCKLAND MUSEUM

ABOVE: At the turn of the century, as today, the Esplanade Hotel was the most prominent building on the shoreline opposite Victoria wharf, where ferry passengers arrive in Devonport from Auckland.



AUCKLAND MUSEUM

When the America's Cup was carried off by the New Zealand team in 1995, the entire country erupted in celebration. Nowhere was there more enthusiasm than in Auckland, the City of Sails, which is spread around some fifty extinct volcanic cones and cradled by two harbors. One of those harbors, Waitemata, is set to host the next America's Cup. "The harbor is a unique blend of commercial vitality and recreational tranquillity," says Ports of Auckland chief executive Robert Cooper, "and the Esplanade Hotel is one of its landmarks."

At Devonport, on the northern foreshore looking toward the commercial heart of the city, this dignified turn-of-the-century building has for more than nine decades overseen a changing parade of sailboats, naval vessels, freighters, cruise liners and



EUAN GARDINSON

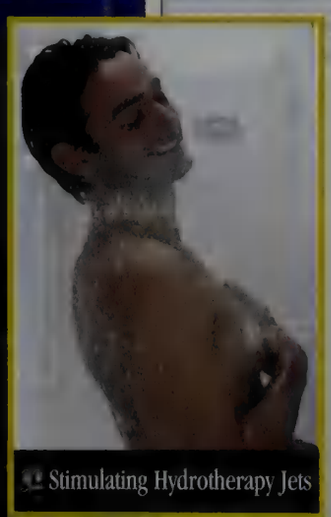
TOP: A photo from around 1902 shows the hotel's early brick façade and its verandas, which were later enclosed. ABOVE: "The exterior remains as grand as it was the day it was built," says renovation architect Geoff Richards. The circular motifs on the building's pediment and the flag on its pinnacle were modeled after maritime signal flags.

continued on page 70

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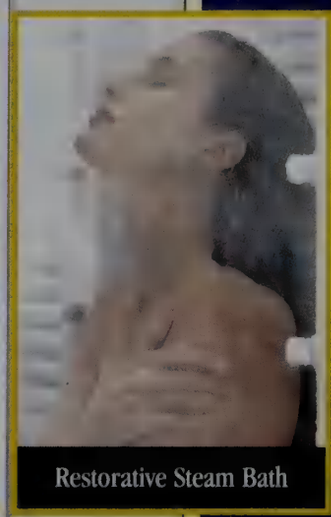


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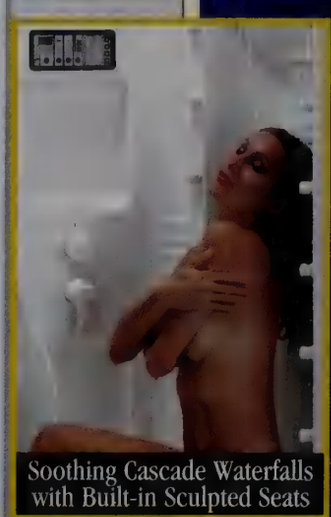


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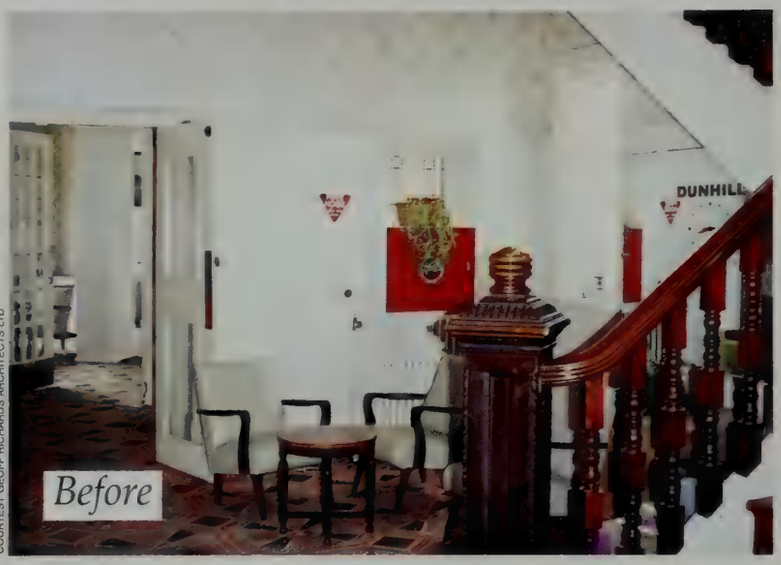
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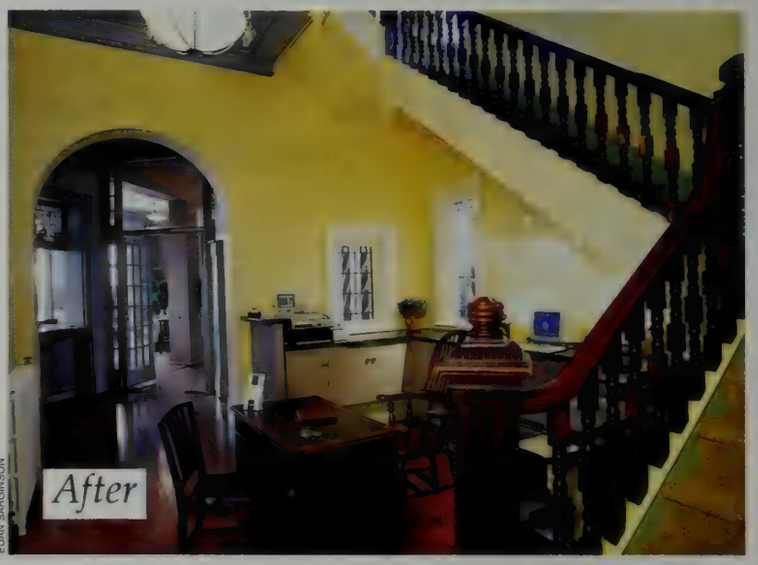
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RESTORING THE TURN-OF-THE-CENTURY ESPLANADE HOTEL

continued from page 68



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EUAN SARGINSON

ABOVE AND ABOVE RIGHT: "Working with original detailing wherever possible and concealing the later unsympathetic detailing," Richards planned a reception area around the hotel's kauri staircase, stripping the area down to emphasize the original windows and doors.

A solid wall in what was previously a lounge (below) was opened up to create a bar in what is now a dining room (below right). Details on the capitals atop the vestigial columns punctuating the windows have been picked out in colors from the hotel's six-hue palette.

container ships, while welcoming passengers ashore from the cross-harbor ferries. Devonport locals refer to the hotel simply and affectionately as the Splade.

By the early 1990s the grande dame was looking more than a little down-at-heel. Many changes had taken place since the day in March 1903 when Aucklanders gaped in astonishment at the three-story extravaganza replacing the wooden hotel that had presided at the site for nearly forty years. That had been a pioneer structure that would have been at home in a western film, but this dressy newcomer pronounced itself a resort hotel, capable of rivaling its British seaside counterparts. The name gave a clue, for both it and the building's design harked back to a leading English hotel, the Esplanade, in Brighton. Architecturally, the new hotel was a showstopping mixture of classical, Baroque, Art Nouveau and colonial wedding cake. "I call it freestyle Edwardian," says Geoff Richards, the Devonport architect who recently renovated the Esplanade.

By the time he came to know it, the



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JOHN PETIT

continued on page 74


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RESTORING THE TURN-OF-THE-CENTURY ESPLANADE HOTEL
continued from page 70

"It had become a drinking hotel with a seedy sailors' bar."



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EUAN SARGINSON

days were long gone when the dining room glittered with flowers and silver set on starched damask tablecloths. Also faded were the memories of later years when American bomber crews took their leave there from war in the Pacific. The occupancy rate was well down. "It had become a drinking hotel, a nightmare with a seedy, smoky sailors' bar and accommodations at day rates," Richards remarks. "Part of it was shut up for storage and left to decay."

Then, in 1994, the Splade was bought by a group of local businesspeople who wanted to salvage it. They knew that Devonport residents would have resented major changes and that the building was a registered historic place. "We didn't know what we were dealing with," says Richards. "The

ABOVE LEFT: In an area between the lounge and the dining room, kauri floorboards were covered during a 1926 renovation. ABOVE RIGHT: The original door and fanlight were retained. A kauri-topped table creates unity with the newly revealed wood floor.

BELOW: An open veranda over the hotel's entranceway was enclosed with folding windows as part of a 1947 renovation to protect patrons from intense winds from Waitemata Harbor. Sisal matting and aluminum blinds match those in the adjoining bedrooms.



JOHN PETIT

continued on page 78

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RESTORING THE TURN-OF-THE-CENTURY ESPLANADE HOTEL

continued from page 74

hotel had been patched together, the job needed to be done rapidly, and there was a limited budget. It was simply too expensive to return it to its original condition. We were restricted by reality."

Limited remodeling in the twenties and thirties had involved enclosing the verandas and installing colored lead lights typical of the period. Practical problems had been overcome with what New Zealanders call "Kiwi ingenuity," which includes going up a ladder and fixing it yourself. The result was a network of wiring, plumbing, waste pipes and heat detectors, all concealed above cheap, ugly ceilings. Floors were covered with nondescript carpet or dark stains.

"What I've done is a renovation, not a restoration," Richards explains. "If I were to restore it, I'd have to put back all the original details. But since so much had been lost, I aimed for simplicity and flow." When he accepted the project, he had six weeks to complete it in time for Christmas.

Electrical and plumbing fixtures were relocated, allowing a return to original ceiling heights. The hotel's interior woodwork had been executed in New Zealand kauri. This long-lived tree, which can attain majestic size, is found mainly in the northern part of the country, towering over semitropical forests. Thoughtlessly massacred in the last century, it is now zealously protected. Replacing kauri wainscoting would have been a difficult and expensive undertaking, but removal of the floorcoverings revealed the heart timber floorboards, now polyurethaned for protection and glowing tawny gold. Fortunately, the kauri staircase remained intact, along with pressed-steel ceilings in certain areas.

With the strict budget constantly in mind, Richards softened harsh fluorescent lights with colonial-style lampshades and retained the old gas-fired hot-water radiators to add a touch of nostalgia. Muted color was used throughout to unite the interiors.

The Esplanade doesn't aspire to be grand by today's standards. With only twenty-nine bedrooms, it's small. Nor does it proclaim international luxury. Like many prominent personalities, it displays eccentricities—redolent of its Edwardian start in life. Gentle treatment has recaptured the atmosphere that Daphne French, daughter of an early manager, remembers: "Cane chairs surrounded by potted palms, very Raffles-ish."

On the exterior, almost nothing has been changed, apart from the first-floor entrance windows, which were installed in 1926 and now slide open to permit an uninterrupted view of the ferry wharf and water. Smartly decked with a fresh coat of paint over her brick-and-plaster façade, the grand old lady of the sea extends a gracious greeting to new generations of day-trippers and a growing number of overseas visitors to the marine suburb.

"Since so much had been lost, I aimed for simplicity and flow," Richards explains.

In the park opposite the hotel, giant pohutukawa trees are ablaze with scarlet blossoms. Old-timers strolling there have known the Esplanade all their lives. Do they think it looks any different now? "Much the way it did seventy years ago," says a man who passed his boyhood fishing off the wharf and playing on the beaches. "You know," he adds with quiet satisfaction, "you can't really change the Splade." □



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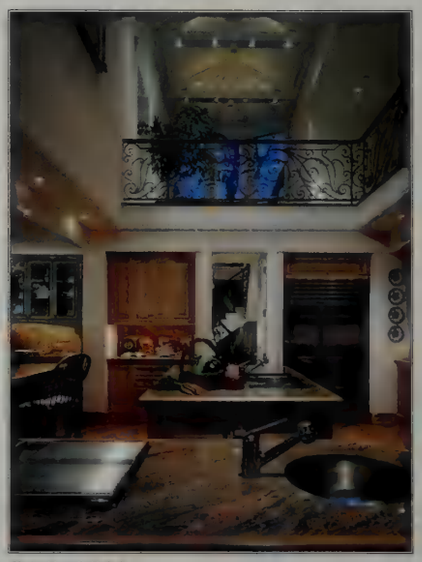


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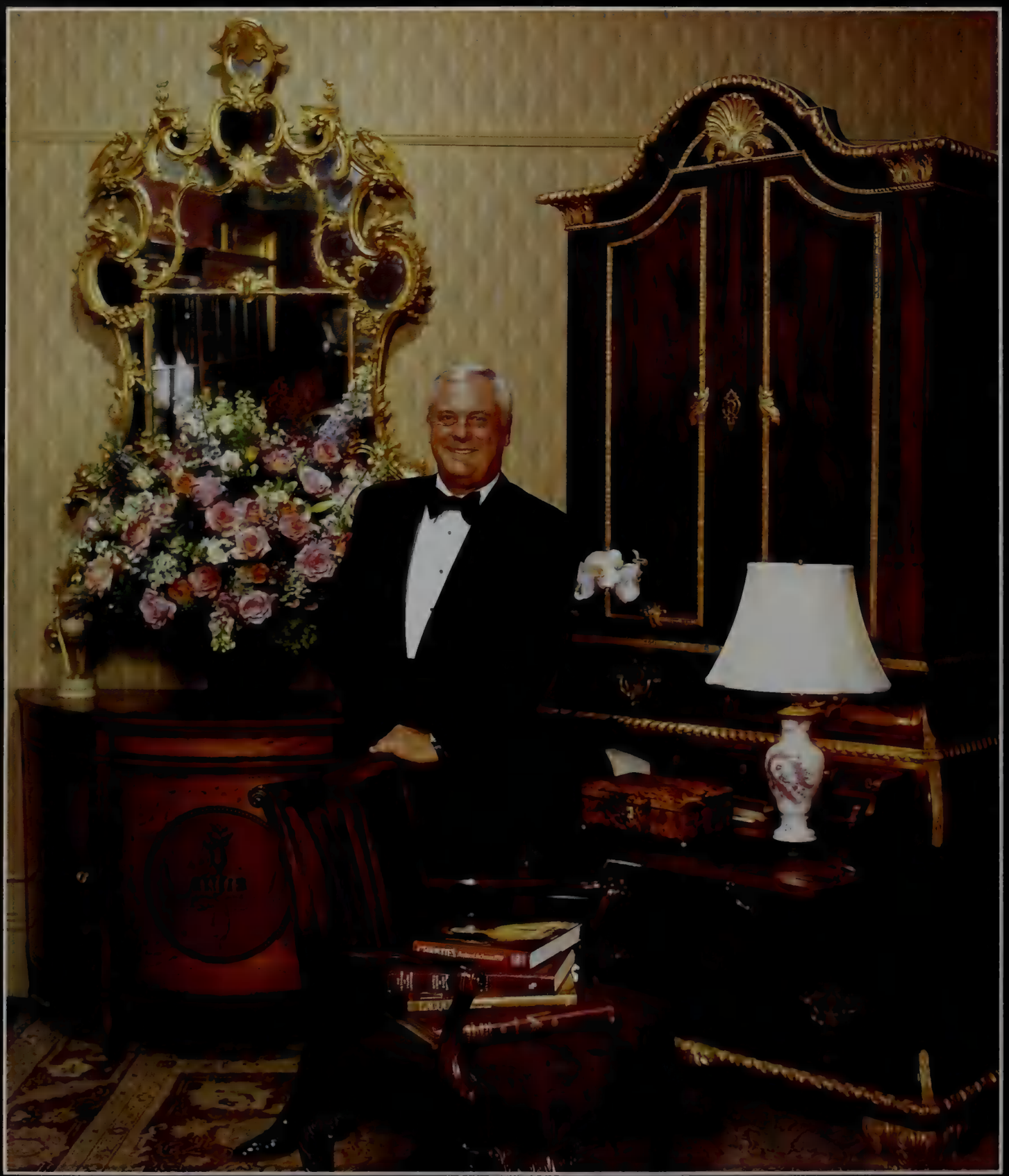


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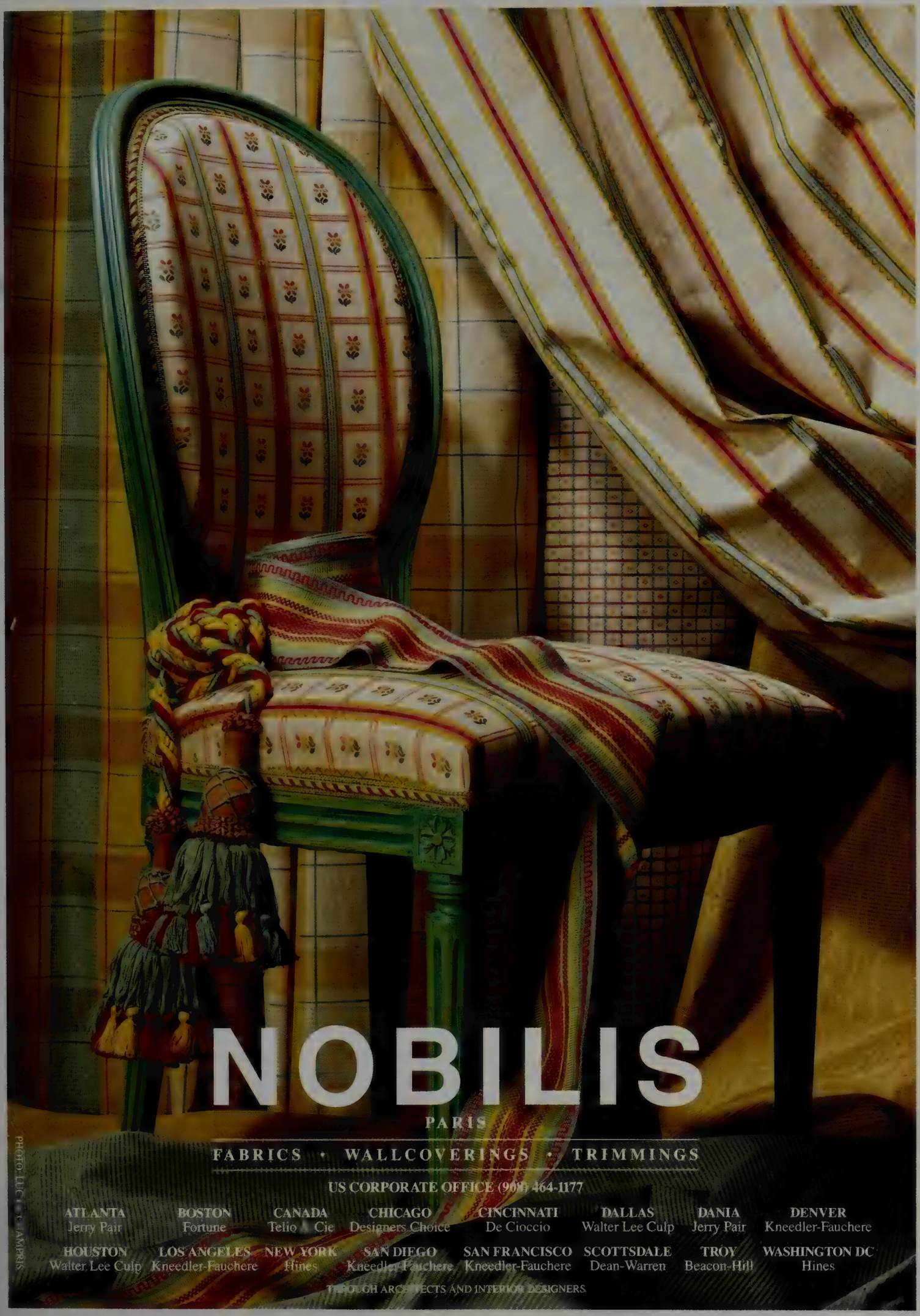
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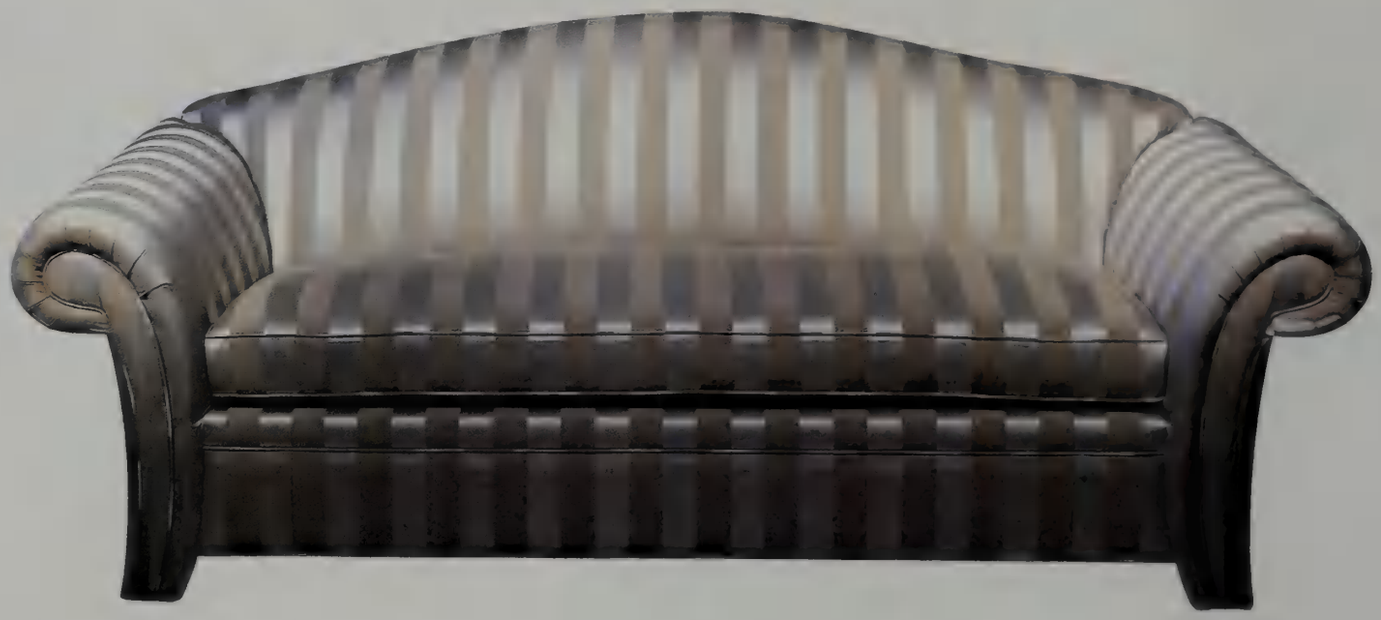
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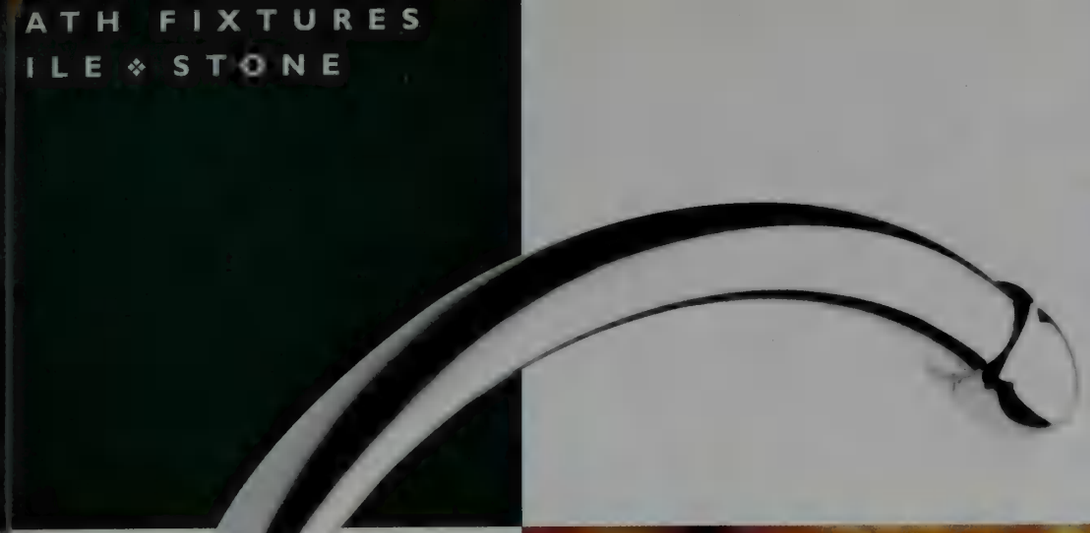
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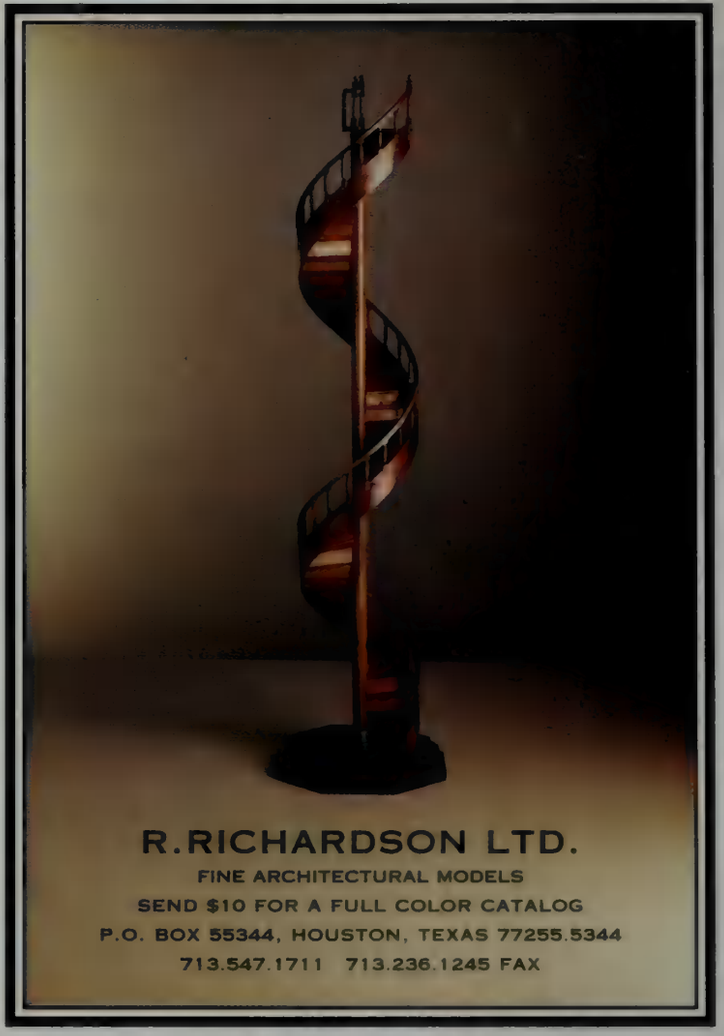
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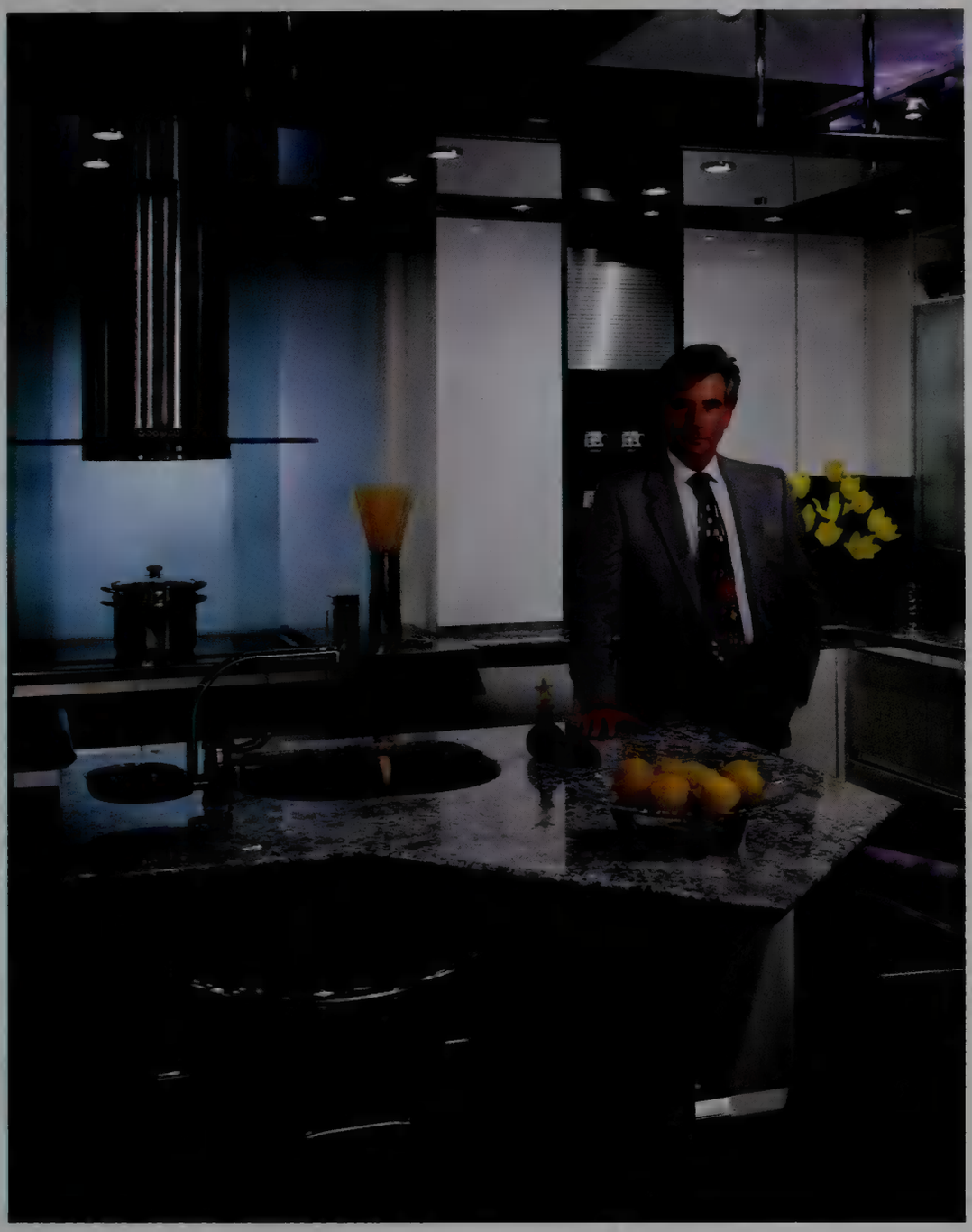
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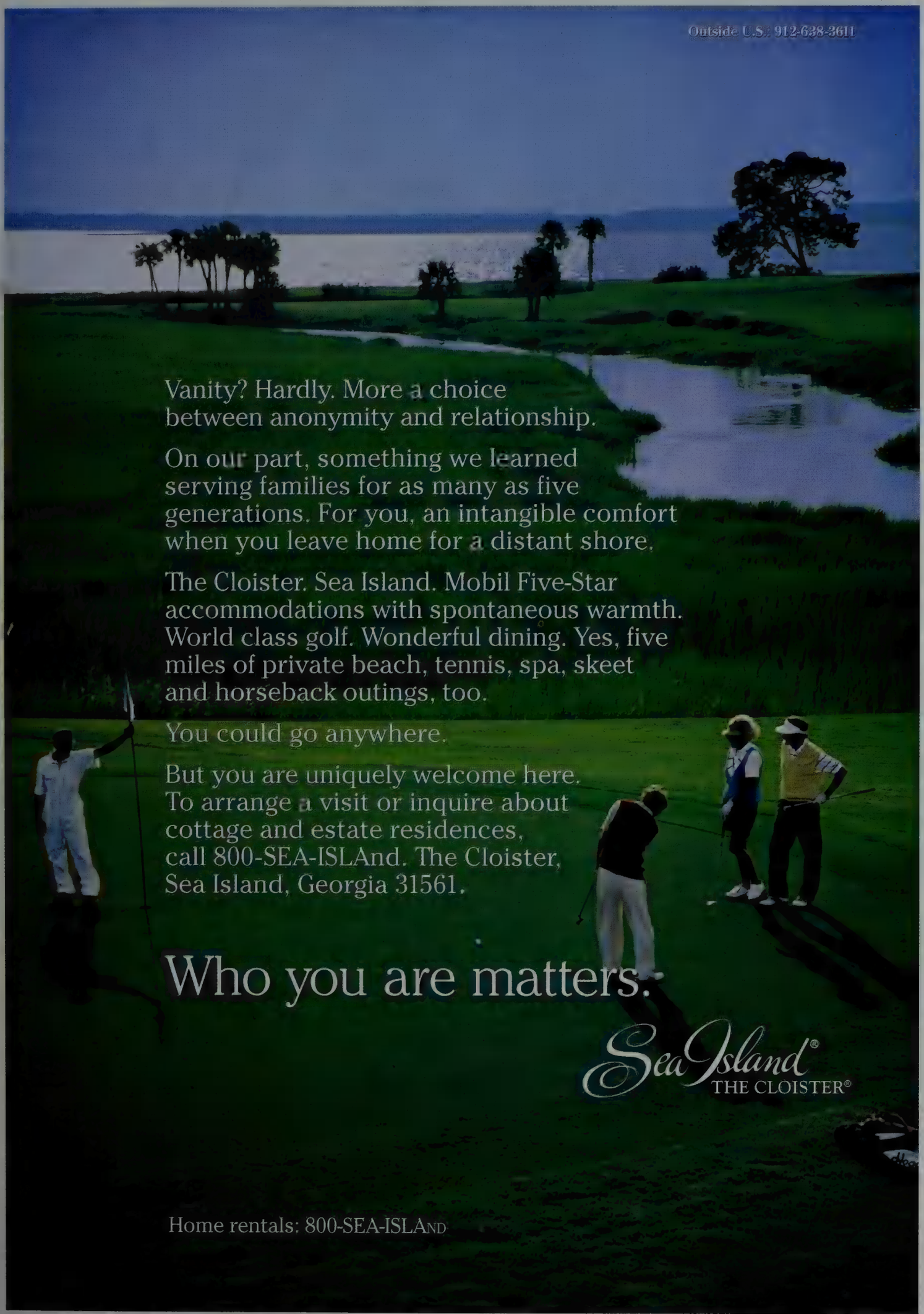


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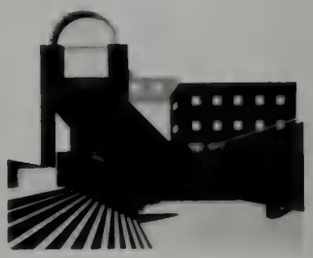
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1995—THE YEAR THE COMPUTER CAME HOME

By Nicholas von Hoffman

As winter was loosening its grip on the far North last year, Jeanne Ashcraft found herself at the rear end of a dogsled, following a snow trail into Rainy Pass deep in the Alaskan wilderness. Bad weather was moving in, giving Ashcraft, a manager at Intel, the computer chip makers, the occasion to get to know a little girl named Crystal, whose parents run the hunting lodge there.

Ashcraft, who had come to this remote place in the course of taking part in the Iditarod Challenge, a four-week tour along the trail of the famous race, was told that Crystal was the only child ever born in Rainy Pass. In the summer this child of splendid isolation rides horses in the mountains, and in the winter—well, the winter is the winter in Alaska. But in season and out, Ashcraft learned, Crystal has her computer, by means of which she goes to school and does her homework.



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It will be surprising if, soon, few households in distant forests or crowded cities don't have at least one computer. It can be said that 1995 was the year that the computer arrived in the American home. According to Ellen Konar, Intel's director of market research, the computer is becoming so common that it is "approaching VCR territory." Intel, which designs and manufactures about 80 percent of the heart of the personal computer (something called the central processing unit, or CPU), tries to track and predict the penetration of the computer into the human habitat. Last year, worldwide, according to various statistics assembled by Intel's people, something in the vicinity of 70 million personal computers were shipped out the door, as compared to about 80 million television sets. It is anticipated that sometime near the end of 1996, home computer sales will exceed television sales.

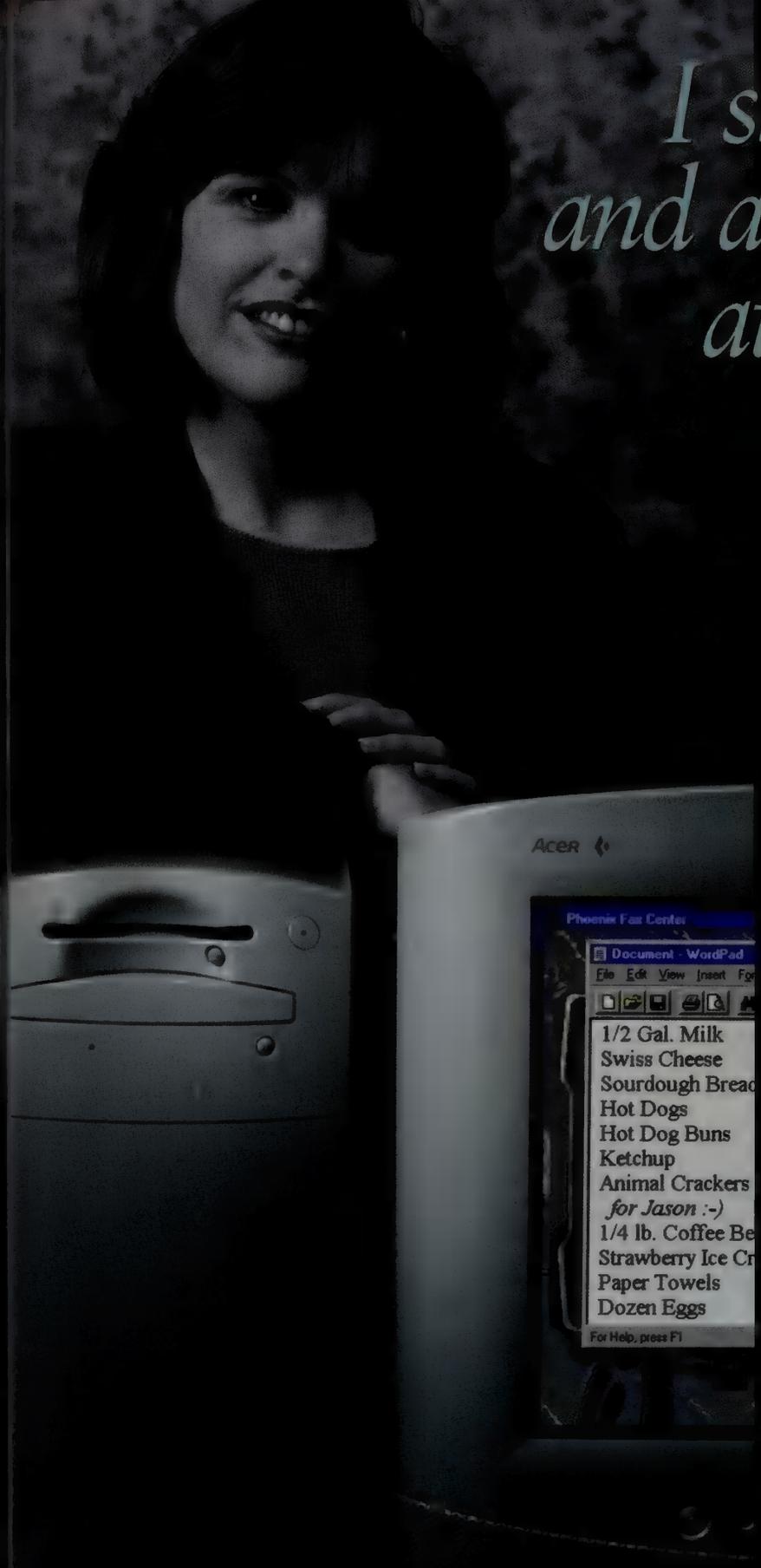
"It's a frightening thought," Konar remarks, "but more than one in ten households bought a new computer in 1995 alone. In two years it will be almost one in four." The Xerox and the fax machine are still associated with the office, but that's no longer true of computers. According to Konar, approximately the same number of computers entered American homes as entered American businesses in 1995. Not only is the volume of new computer sales to the home about to outstrip the sales to business, but, says Claude Leglise, head of Intel's developer relations group, the machines people buy for the home are better.

In the early 1980s the electronics industry thought the only home market for computers would be for little cheapos. "Everybody was fixated on the notion that unless they cost less than five hundred bucks, nobody would buy them," Leglise says. "They were brain-dead computers, which, it turned out, nobody did buy. Then people who used computers at work took them home. It happened without the computer industry paying attention. When Intel realized what was going on, the most amazing observation was that consumers were actually buying better systems than businesses were. The systems that the consumers were buying were faster, they had more memory and bigger screens, they were multimedia."

Leglise explains that the industry learned the difference between home and office computer purchases. "When people spend their own money, they tend to buy the best they can afford," he notes. "They buy the most value and greatest longevity. It's the same phenomenon around the world. But a corporation that has to buy between ten and a

continued on page 84

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1995—THE YEAR THE COMPUTER CAME HOME

continued from page 82

hundred machines cuts corners to fit the budget."

Indeed, the home machine is frequently so superior to the workhorse down at the office that Intel believes the comparison may ignite a new round of commercial computer purchases. "Once you have a really nice system at home, how long are you going to put up with the old dog at the office?" Leglise asks. "All the things you take for granted with your own system, you now want at work."

Some of this buying of the best is attributable to what Konar refers to as "PC lust." A similar craving drives some people (mostly men, one suspects) to buy high-performance cars, those intimidating land rockets capable of going a hundred and thirty miles an hour in a nation where the speed limit is half that. Other people buy muscle-machine desktops with capabilities the ordinary computer jockey cannot possibly use.

That 39 percent of our households now have a computer in them is not owing solely to tire-kicking, horsepower lust, however. Other motives are driving people to commit a not insignificant slice of the family budget, typically between $1,500 and $2,000, for these machines. Leglise says that this buyer surge began during the 1993 Christmas season, and he believes it was probably the coming of Myst, the first blockbuster computer game, that put oomph into the consumer purchasing movement. That success fueled what Leglise describes as "a sort of self-feeding cycle—first machines going into homes, then more titles, more machines being bought, and more new titles." This year, he says, there will be more than a thousand new game titles, and as people buy more powerful machines, the games become more vivid, more fascinating and more like polished Hollywood productions.

As soon as Intel noted what was happening, the company "hit the malls with a retail road show," as Ann Lewnes, director of worldwide advertising, explains it. In conjunction with the other companies that make software, the road show set out on a national tour, demonstrating the things a family computer can do, pressing home the point that this instrument was not a single-purpose tool. The computer was breaking out, knocking on the door of the American home.

It was the lady of the household who at last put out the welcome mat for the computer. For years the lords of Electroland have been puzzling out how women could be induced into buying these machines. As long as the PC remained a guy gadget, it would never rival the VCR. Then along came 1995, and women—primarily mothers—got interested in computers. "Moms are more and more often beginning the purchase process," says Cynthia Spence, who manages Intel's consumer marketing strategy. "Mom thinks her child in the second grade has already surpassed her. She believes she'll never operate a computer, but the way she can participate is by getting her child one."

Spence says that her marketing research shows that the presence of a child in the home is a new predictor of who will buy a computer. "We're starting to see people without means finding a way to get PCs," she says. "Parents are willing to forgo vacations, second homes, remodels, in order to buy their children this valuable educational tool."

As the computer is increasingly associated with education, there's less guilt associated with buying one. Yet, though people buy computers for work, learning and play, the work and learning motives are often merely rationalizations for the play. In the right (or perhaps we should say the wrong) hands, computers can be hellishly playful. You'll find them in a growing number of kids' bedrooms because, in addition to whatever connection they have with learning, they are becoming one-instrument entertainment centers. Modestly priced computers can serve as stereo players, and with the

continued on page 86



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THE COMPUTER COMES HOME

continued from page 84

installation of a small, inexpensive gizmo in the computers' innards, they can be hooked up to the cable to become television sets.

Packard Bell has a new line of computers that combine radio, television, CDs and the telephone, all of which can be operated by a remote control device. These machines are designed to go in cabinets, sit in corners, hide in drawers or reside on kitchen counters. Manufacturers, who used to resist any and all pressure to gussy up their drab, gray boxes, have started to flirt with colors and other decorations as the computer ceases to be a machine for the home office and transforms itself into a domestic object. It remains to be seen, however, how happily the computer can be made to cohabit with Hepplewhite or Sheraton.

Change, of course, is not the same as progress. The conquest of hearth and home by this machine may have grand consequences—cultural, social, political, even moral—and you may find not a few of them unwelcome in the extreme. But you will have better luck fighting off the purple blob from outer space than you will this intrusive instrument. It will force itself on you. The excuse that you are computer preliterate won't hold up much longer. We are coming to a moment when not having a computer in the house will be a confession of eccentricity, like not owning a TV. Your friends will call you a snob and an elitist if they don't hear one purring or see one poking out from under the knitting.

Up until sometime in the 1920s, automobile drivers needed to know something about how their cars worked. The home computer is probably at about 1930 now. It helps to know a little something about how it operates, but each month makes it less necessary. In a couple of years you will need to know as much about your computer as you do about your automobile. Alas, there is one difference between the two. You can make your car stay in the garage, but your computer has already followed you into your bedroom. □



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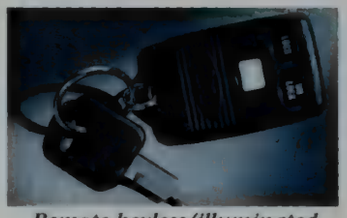
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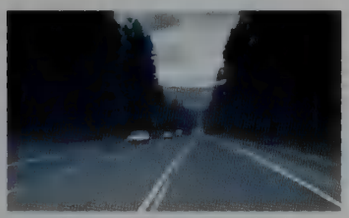
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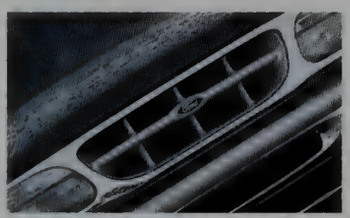




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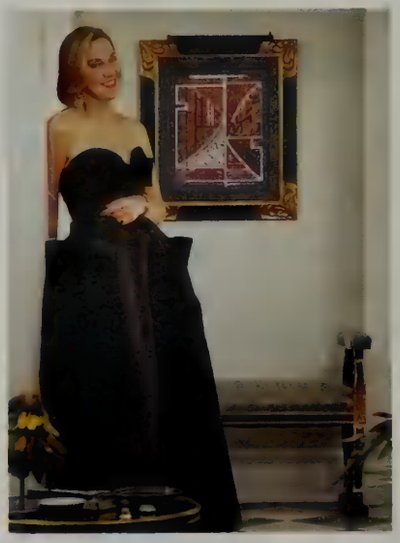
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SUTTON PLACE PUZZLE

DIFFICULT SPACES SOLVED IN NEW YORK

INTERIOR ARCHITECTURE AND DESIGN BY SANDRA NUNNERLEY TEXT BY MICHAEL FRANK
BEFORE AND IN-PROGRESS PHOTOGRAPHY BY BILLY CUNNINGHAM
AFTER PHOTOGRAPHY BY JAIME ARDILES-ARCE









When interior designer Sandra Nunnerley first visited the apartment on Sutton Place and Fifty-seventh Street, she found herself entering the New York domestic equivalent of a black hole. The living room's sixteen-foot ceilings made her feel as if she was standing at the bottom of a pit. The window was set so high off the floor that a former owner had built a platform in order to be able to look outside. The addition, however, chopped up the space and made it almost impossible to furnish, as did a series of arches that wrapped around the room's south and west walls. There was no dining room. The ceiling in the kitchen had been lowered. In the master bedroom, there were three tiny, impractical closets. The one window in the master bath was obstructed. The apartment, which had been on the market for almost four years, was also extremely run-down.

Nunnerley didn't hesitate to make an offer.

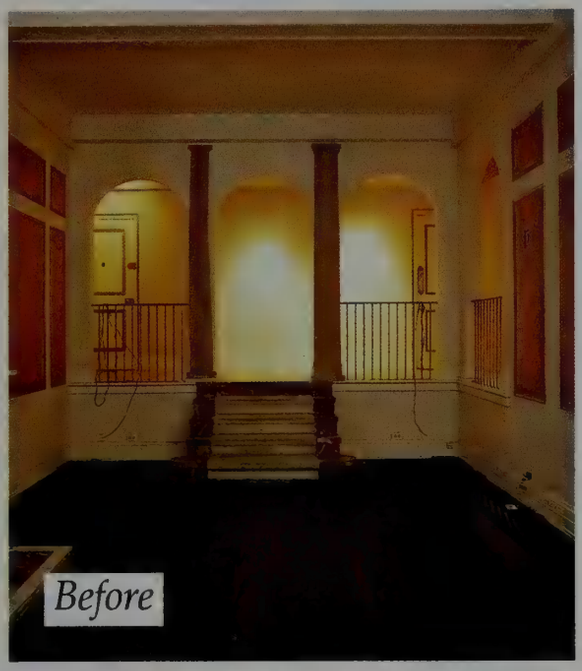
"This may sound corny," she says, "but it had great potential—I saw it straightaway. To other people, the

"I wanted to give it back its bones—you have to have good bones before you start anything," says designer Sandra Nunnerley (above left, in a Givenchy gown) of her New York apartment. TOP: The entrance gallery arches opened to the living room. ABOVE AND RIGHT: The gallery was moved to make room for the foyer and the dining room, and the arches were replaced by Chadsworth columns. Marble tiles, Shelly Tile.




After







TOP: Of the sunken living room, Nunnerley says, "It was impossible to see out the windows." ABOVE: The floor was raised four feet to restore the proportions. LEFT: An Alberto Magnelli oil joins a Moroccan lantern and a Turkish prayer rug. Cane chair from Sotheby's. Clarence House sofa silk. Christopher Norman ottoman fabric; Hinson club chair linen. Jim Thompson silk covers the campaign chaise; Brunschwig & Fils plaid on pillow.

"I saw the sunken—albeit too sunken—living room, and I thought: Very Elsie de Wolfe. I have to have it."

apartment looked like an overwhelming project. I think that's why it sat on the market so long. To me, it was an exciting challenge. I saw the sunken—albeit too sunken—living room, and I thought: A sunken living room on Sutton Place? Very Elsie de Wolfe. I have to have it."

Nunnerley, who was born in New Zealand and educated in Australia, where she studied architecture at the University of Sydney, understood that the apartment's problems were fundamentally architectural. In planning her renovations, she was determined to maintain the integrity of the prewar building, which meant employing a traditional vocabulary of moldings, columns and pilasters, but she also wanted the apartment to be comfortable, efficient and personal. She didn't want it to look as though it had been completely remade, which of course it has been, in nearly every detail.

She spent as much time conceiving the plans—five months—as she did in construction, which she contracted herself, completing the entire process in just under a year. "I drew and redrew," Nunnerley says. "I usually spend a lot of time on paper, because construction is so costly. In this case, I had an added difficulty: I was my own client. It's much easier to be objective for someone else."

Because it sits on top of the lobby, where the ceiling is high and vaulted, Nunnerley's apartment had a floor plan like no other in the building.

This explains the eccentric dimensions of the living room, which the designer knew from the beginning she would have to alter. She raised the floor four feet, a simple change but one that instantly restored proportion to the space, reducing the ceiling in height from sixteen feet to twelve and eliminating the clumsy window platform. At the same time, she raised the fireplace—"It's not as complicated as it sounds; it's just masonry"—and sealed up the arch on the west wall.

The south wall of the living room, also formerly arched, was moved five feet into the room, and the arches were replaced with a pair of simple Tuscan columns. This change was

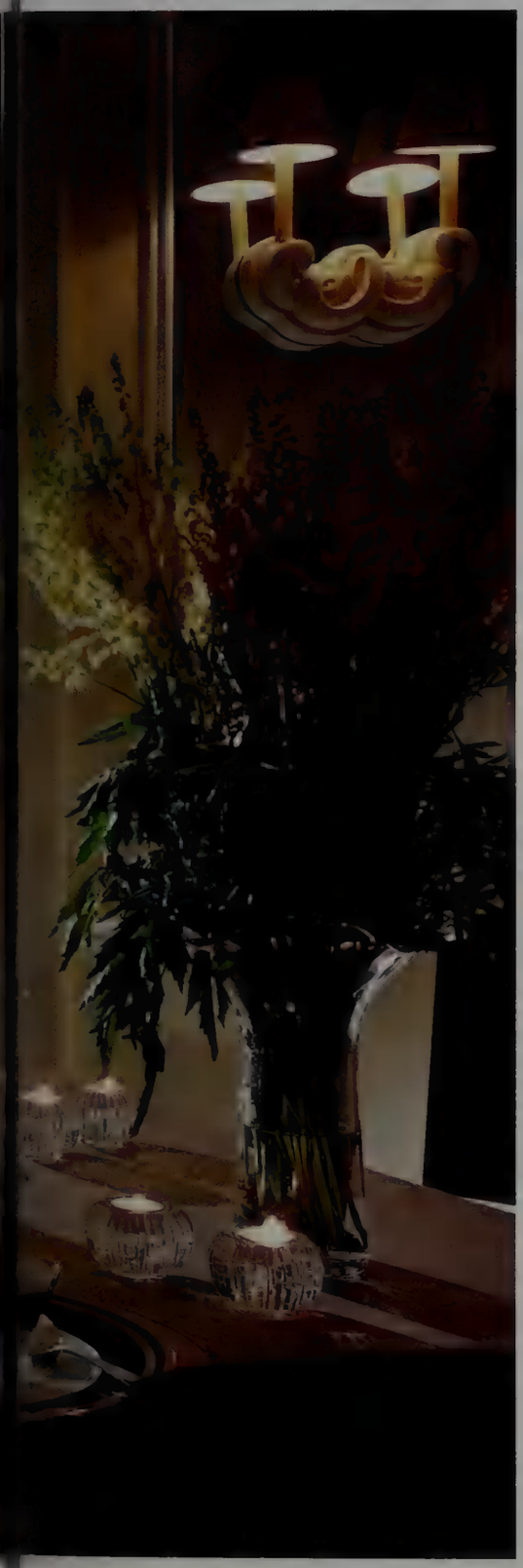




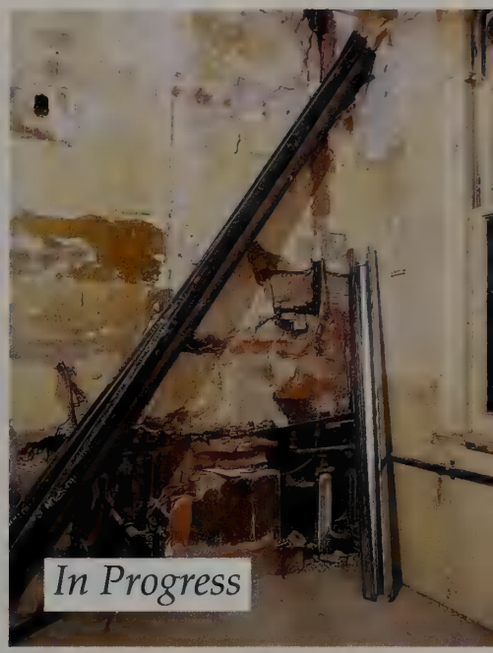


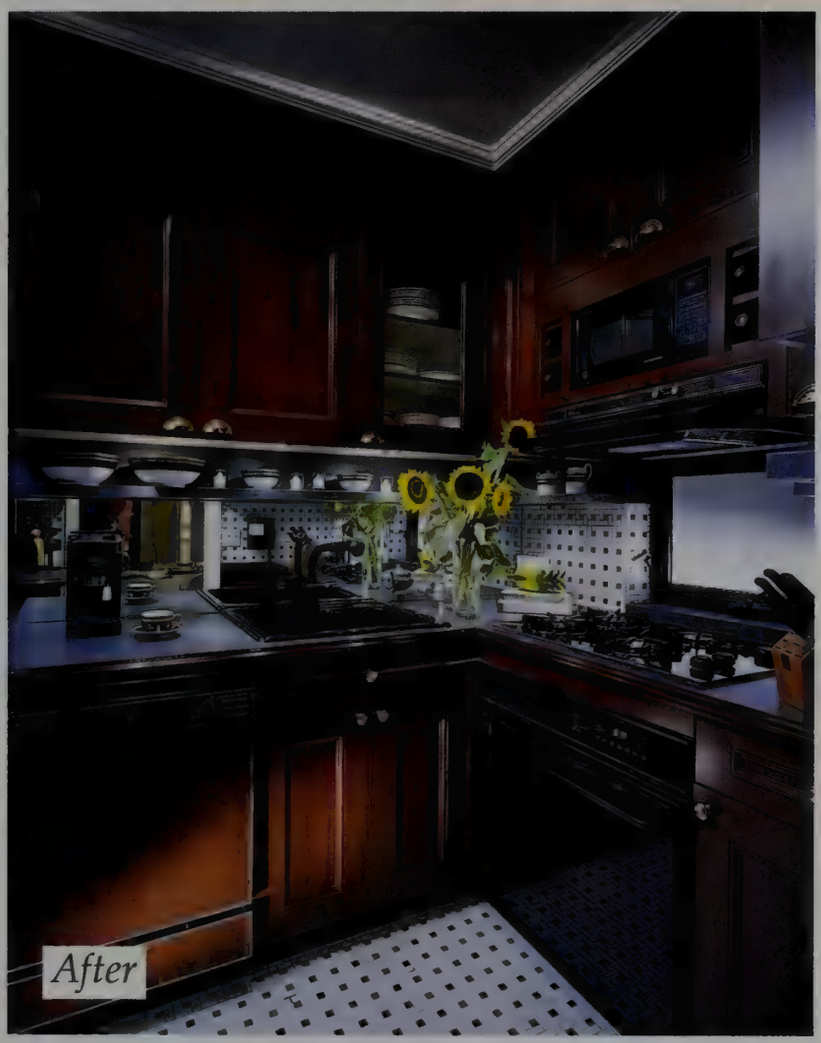
TOP AND ABOVE: The apartment had no dining room, so Nunnerley created one by reducing the kitchen and moving the entrance gallery. RIGHT: Mirrors give the room "a bit of sparkle," says Nunnerley, whose wall lights were inspired by Jean Cocteau. Baccarat ice bucket; Waterford candle holders. Hinson tablecloth.

part of a larger reconfiguration: To create a dining room, Nunnerley took five feet from the entrance gallery, which necessitated moving it that much closer to the living room, and another five feet from the adjoining kitchen. "I toyed with the idea of making the dining room and kitchen one space," she recalls, "but then I



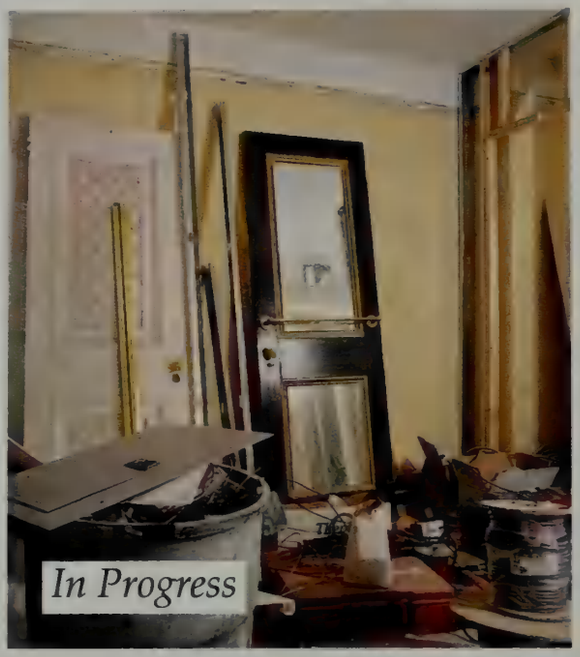






TOP LEFT AND TOP RIGHT: Nunnerley planned the tiny kitchen carefully, raising the ceiling, which had been lowered in a previous renovation. "I had to make it more efficient. It's like a ship's galley." ABOVE: Nunnerley designed the cherry cabinetry and set the air-conditioning condenser above the cooktop. Floor from Shelly Tile.







ABOVE LEFT AND ABOVE RIGHT: Nunnerley added a window to open up the guest bedroom. RIGHT: Now also a sitting room, it features portraits of Maori chieftains and princesses from her native New Zealand. Carved tool is Brazilian. Scalamandré daybed fabric; drapery fabric from Bergamo. Colefax and Fowler wallcovering.

thought, This is really a traditional apartment. I found what I think is a happy compromise: The kitchen is visible from the dining room, but it can be closed off if I give a formal party." The new dining room, though not large, can seat eight.

Nunnerley gutted the kitchen entirely. She raised the ceiling and cleverly placed the condenser for the apartment's newly installed central air-conditioning in the top half of the window over the stove. She set full-size appliances among the cherry cabinets and laid down a classic New York black-and-white tiled floor. "I designed the kitchen within inches," Nunnerley says. "I had to draw it over something like five times."

The master bedroom and bath also underwent substantial changes. Nunnerley combined three tiny closets into a single walk-in closet, while at the same time siphoning off several feet and adding them to the bath. A six-foot tub from England replaced the stall shower, and pipes were rerouted so that the window would no longer be obstructed. Nunnerley installed doors, windows and moldings there as throughout the apartment.

In the guest bedroom, she added a window to open up the space and completely redesigned its adjoining bath. In the entire apartment, the only elements she retained were some of the marble tiles in the entrance gallery, which, of course, had to be taken up and laid down again.

When it came to decoration, Nunnerley sought, she says, "a richness and a character" for the interiors. "The richness, I think, comes from the coloration—the apartment is a combination of light and dark tones and is neither masculine nor feminine. The character comes from the architecture and from my collection. I don't like copies of eighteenth-century rooms. I always buy things when I travel, and I



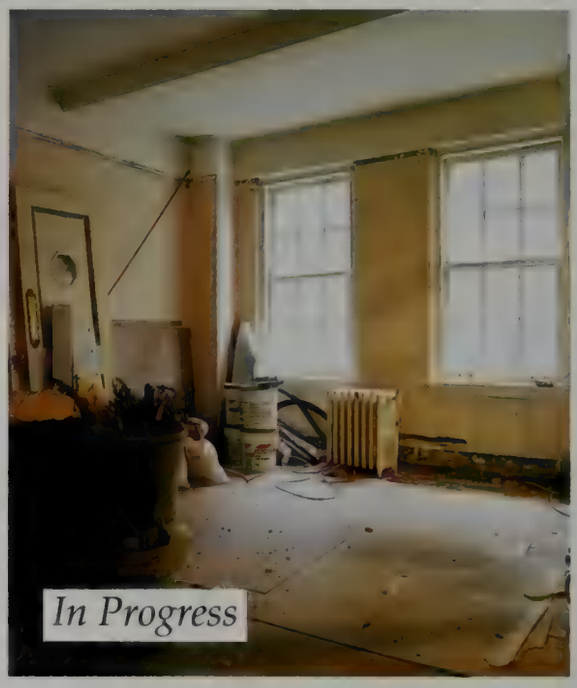
"The apartment is a combination of light and dark and is neither masculine nor feminine."

like to surround myself with a mixture of cultures and periods."

In the living room, for example, she has brought together light fixtures found in Morocco, South Asian temple dogs, Maori clubs from New Zealand, a feathered headdress from the Amazon, fabric from Tibet, a French campaign chaise and a Turkish prayer rug. "I think this variety is expressive of what I'm about as an individual," observes Nunnerley, a frequent and adventuresome traveler who names trekking as one of her favorite activities. Also indicative of her interests and background are some of the room's strongly architectural details, such as the shelves she created for her books, the stereo and the bar, and the narrower shelves flanking the sofa that Nunnerley modeled on library ladders.

The designer's palette throughout remained fairly neutral. "I didn't want it to have a rigid atmosphere," she says. "I wanted the rooms to be easy and soft, something tranquil to come home to at the end of the day." This is an approach that Sandra Nunnerley has found herself taking with most of her design projects lately: "There's a whole different feeling in the nineties. People are staying home more, enjoying their homes more. They're entertaining on a simpler level and are more family oriented. I find I don't want to just do pretty rooms—I want to do rooms you can actually use and feel comfortable in. Especially," she adds, "for myself." □







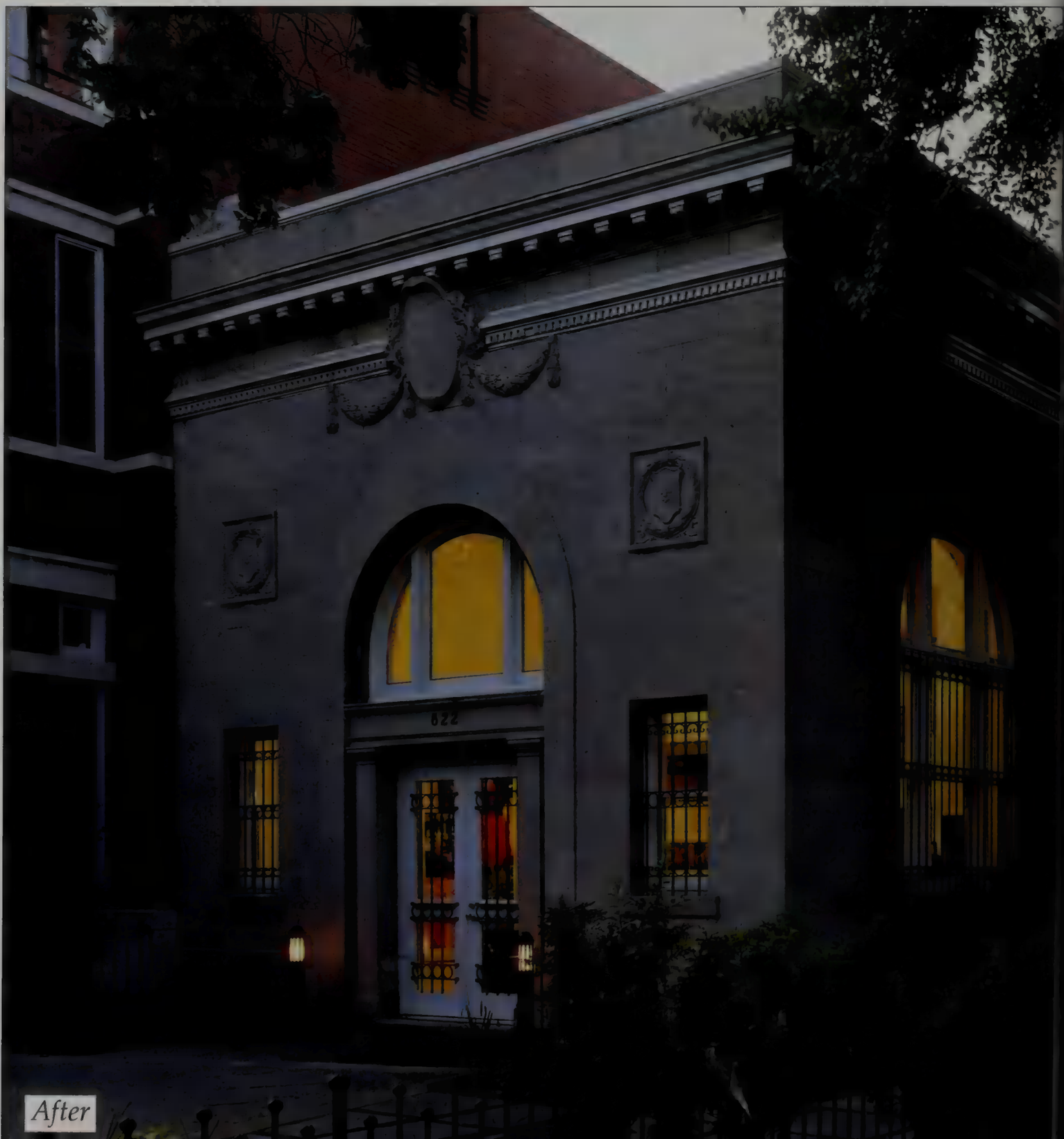
TOP AND ABOVE: The master bedroom was an ample space, but Nunnerley moved a wall to accommodate a larger master bath and combined three closets. RIGHT: "The trees outside make me feel like I'm in a little town house," she says. The cherub painting is thought to have belonged to Diamond Jim Brady. Nunnerley found the wall light at a Paris flea market. Schumacher chair fabric.





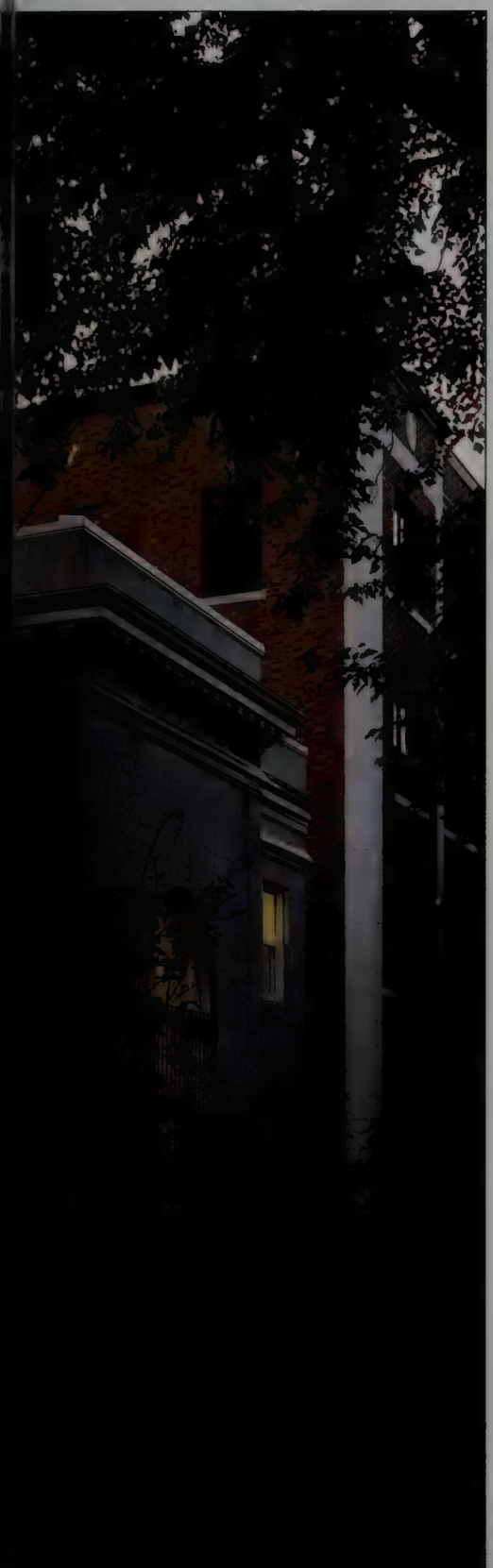
BEFORE PHOTOGRAPHY COURTESY BRAWER & HAUPTMAN ARCHITECTS

Michael Hauptman (opposite below), a specialist in adaptive reuse, converted a 1906 Neoclassical bank building on Capitol Hill into a residence for Gary Mintz. LEFT: The limestone façade, wood-framed windows and metal cornice were preserved. BELOW: The original front doors were "too imposing for a small house, and their placement didn't work with the new interior plan," Hauptman says. Glazed doors open to the garden; a "simpler" entrance was created at the side.



BANK BAIL-OUT IN WASHINGTON, D.C.

INVESTING A BEAUX ARTS STRUCTURE WITH A MODERNIST SPIRIT



ARCHITECTURE BY BRAWER & HAUPTMAN
TEXT BY JOSEPH GIOVANNINI
AFTER PHOTOGRAPHY BY BARRY HALKIN

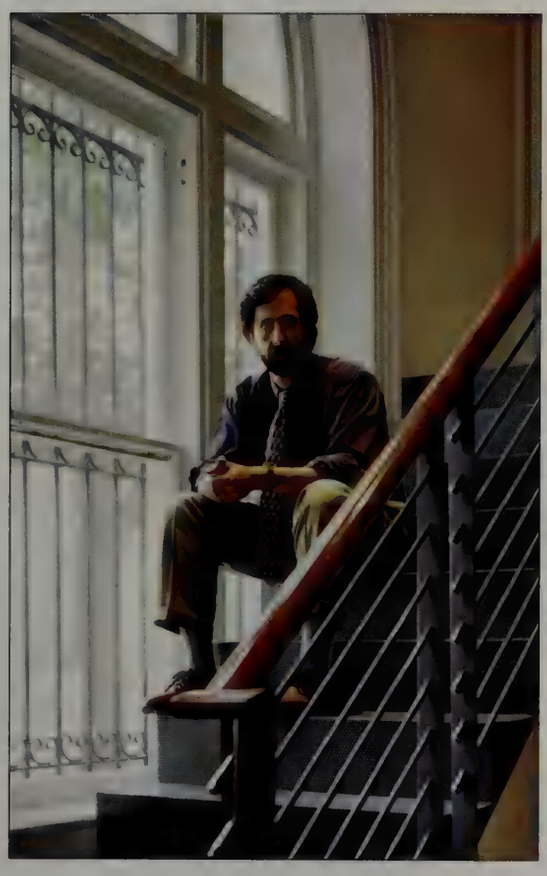
Gary Mintz, a cardiologist, had already lost his design innocence to historic preservation and designer furniture by the time he saw the rundown, unoccupied Neoclassical bank building in Washington, D.C. Back in the early 1980s he had moved into a converted candy store in Philadelphia and furnished it with such classics as Marcel Breuer's Wassily chairs. So when he relocated to Washington and started looking for a place to live, he knew what he wanted: "I told the realtor to try to find an industrial building that I could turn into a house—you get such great spaces in that type of construction. She said she had 'just the building,' on Capitol Hill; people who had the money couldn't see its potential, and people who could didn't have the money. The bank had been sitting empty for two years."

Ensconced in his living room on a black, subtly contoured Onda couch cradled in a stainless-steel frame, Mintz states (in case you hadn't noticed), "I'm very much a modernist—as a kid I was raised at the Museum of Modern Art in New York." A Rauschenberg occupies half the white, two-story wall behind the doctor, next to a tall black-and-white lithograph of gestural circles by Terry Winters. On the grate in the fireplace, black ceramic solids—cylinder, cone, cube, pyramid, sphere—are waiting to play platonically in a blaze.

It was the space that Mintz liked about the bank, and more specifically

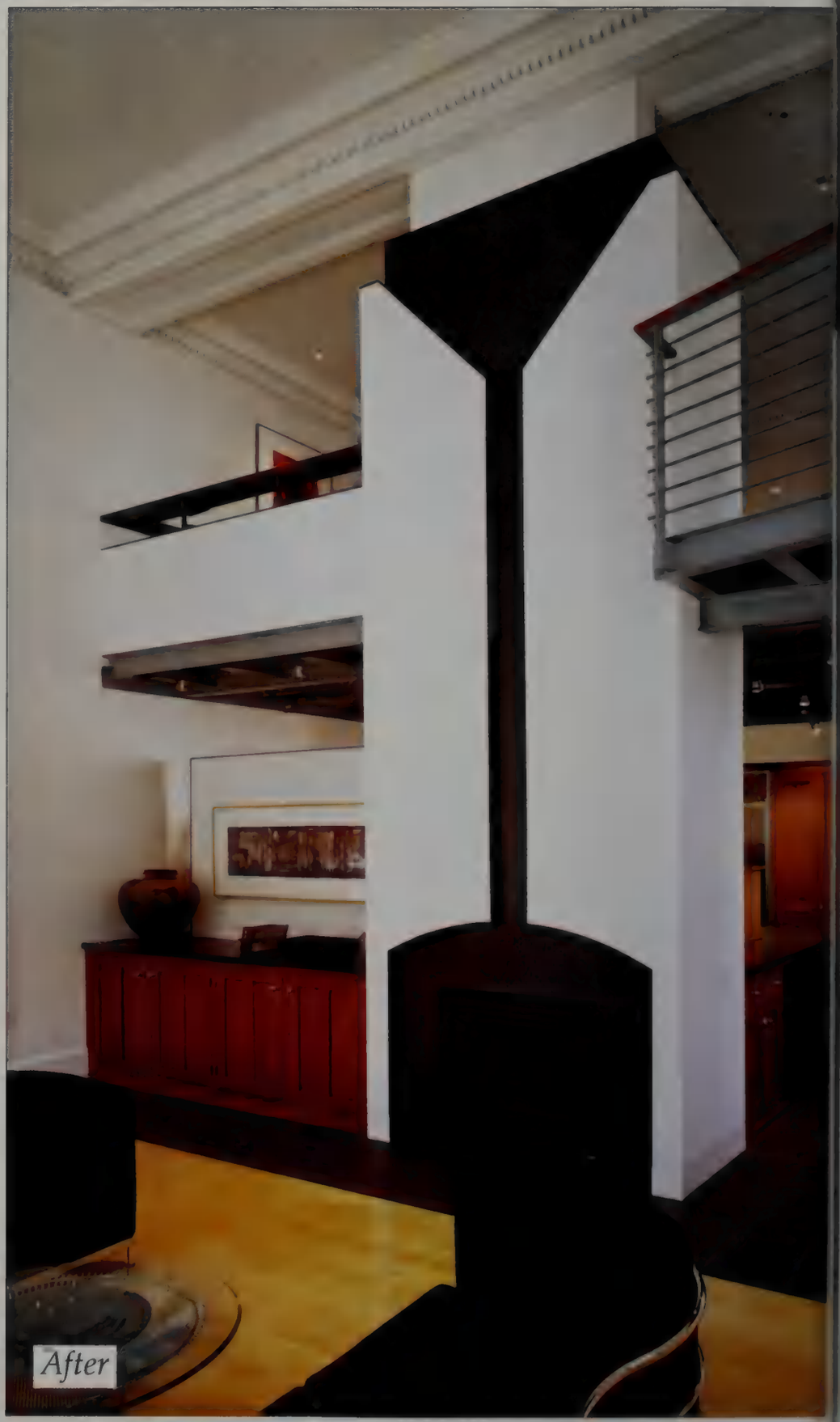


"Some buildings have such little charm they're not worth keeping," observes Mintz. "But if a good building outlives its usefulness for one purpose, you find another function." ABOVE: Behind Mintz in the living room is, at right, Robert Rauschenberg's lithograph *Soviet American Array V*, 1988.





"All the details," Mintz says, "were thought out and rethought out." LEFT: The steel fireplace, which serves the living room as well as the overhead study, evolved through a series of sketches by architect and client. BELOW: The ceramic-tile floor extends from the kitchen and dining room to the living room, where it becomes a hearth. Shaker-style cabinetry and Vermont soapstone countertops are also features common to both areas.



the volume contained within its twenty-foot-high banking hall. "My art needs big walls," he explains. And it didn't hurt that this jewel of a building, with classical details carved into the limestone façade, traces its pedigree to such architectural icons as the Petit Trianon at Versailles. Palatial classicism eventually became the official style of banks, so devolving the bank back to a luxurious house only called on the building's second nature.

In Philadelphia Mintz had worked with local architects David Brawer and Michael Hauptman (Brawer was a freshman in the dormitory at the University of Pennsylvania when Mintz served as a graduate counselor) on the design of both the ex–candy store and his offices. He asked them down to Washington to confirm his opinion: "It seemed obvious the bank could be something good—unless I was missing something."

He wasn't: They came; they saw; they designed.

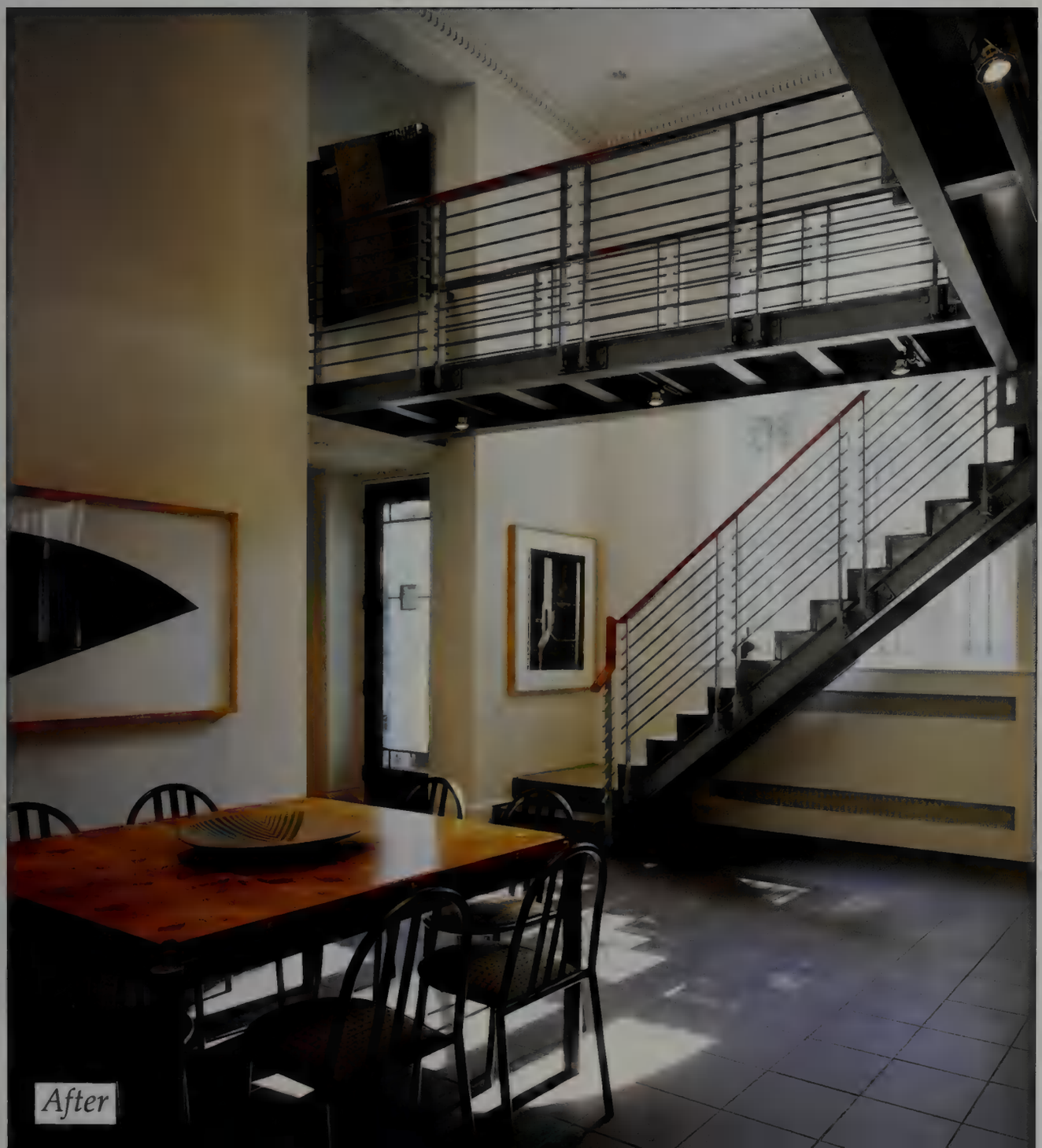
After clearing out the suspended ceiling, vinyl-tile floors, carpeting and flimsy partitions, what the architects found was a solid masonry building with a high ceiling, molding where it counted, windows on three sides and noble proportions—space, in a word, but space whose grace was supported by ample natural light filtered by

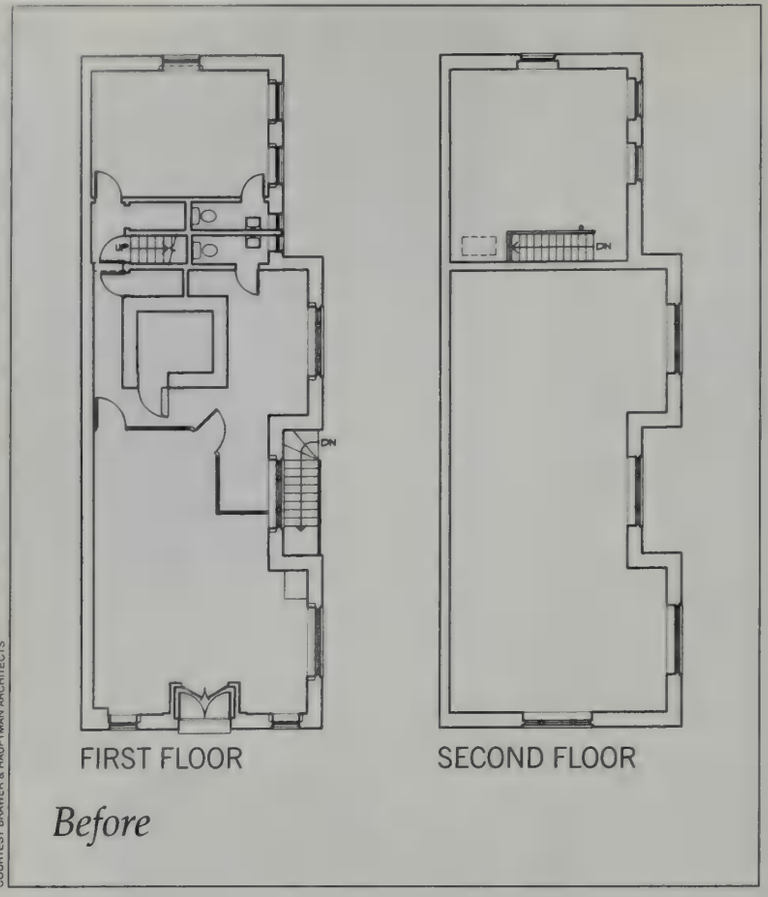


surrounding trees. The double-height living area was ringed with a composite dentil and egg-and-dart molding that required some repairs. The distinguished limestone façade, with rare ogival arches, needed only a little scrubbing, and the night deposit box could be turned, coyly, into a mailbox. Mintz, who once took classes in architecture just because he liked the subject, remained actively involved throughout the project: He and Michael Hauptman, the partner in charge of design, burned up the wires between Philadelphia and Washington with their faxes.

The organization of the interior fell into place once they decided where to locate the front door in the corner building. The old door to the bank faced the boulevard, but keeping it there, with an entrance hall leading directly into the tallest, most open living space, meant breaking up the vol-

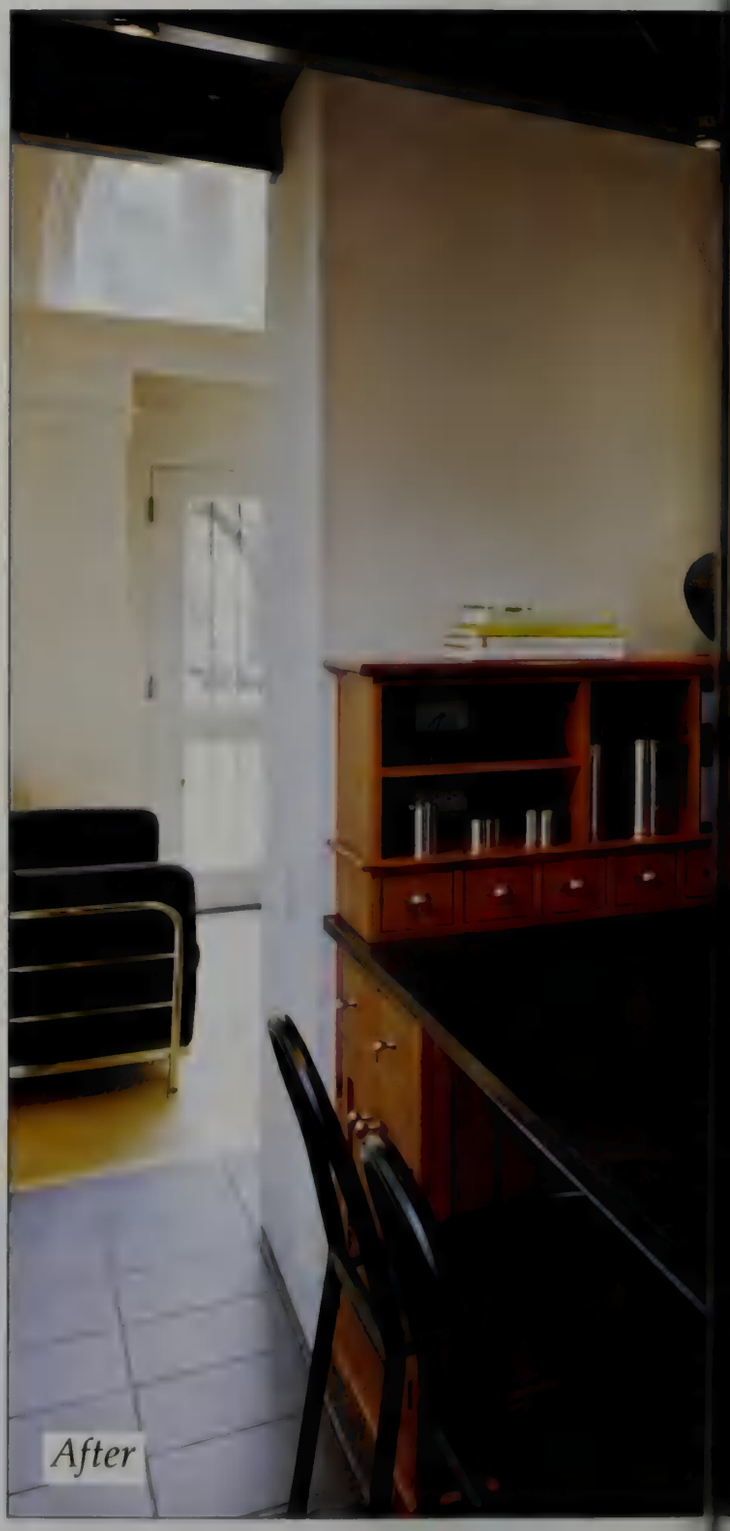
BELOW: "I'd feared destroying the effect of the Palladian window," says Mintz. "In fact, the steel is complementary." The dining room bay is the house's circulation axis. The stair leads to the study, while the bridge doubles back to the master bedroom. Schumacher fabric covers Robert Mallet-Stevens chair seats. LEFT: The solid masonry building was reinforced by steel beams; the front door replaced a small side window.



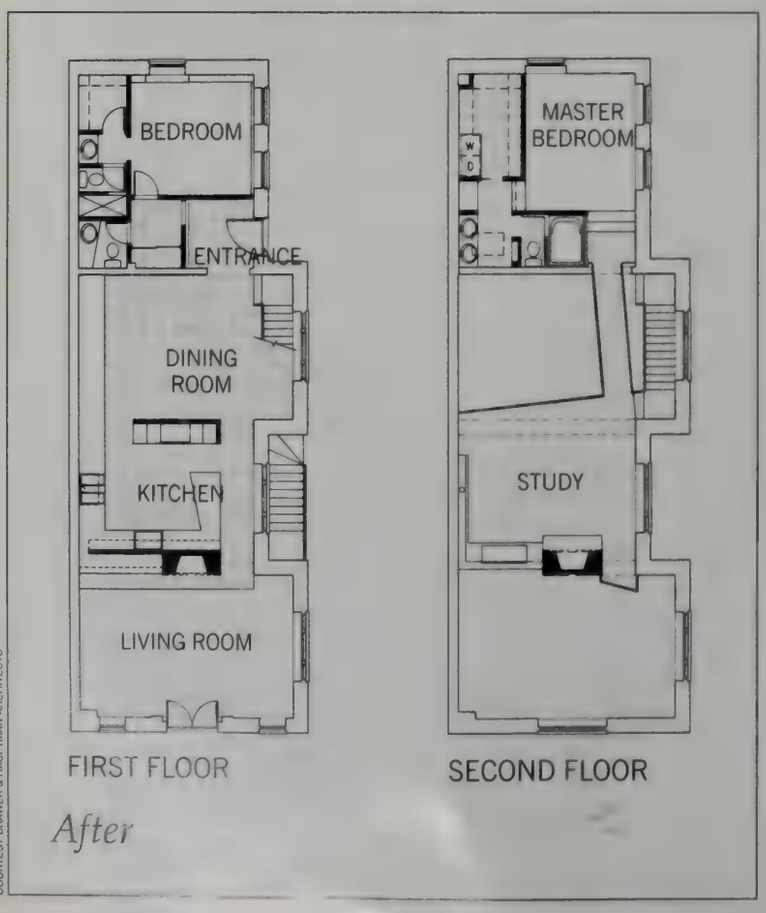


COURTESY BRAWER & HAUPTMAN ARCHITECTS





ABOVE: As shown in the floor plan, the bank was a divided double-height space with rear offices. BELOW: Hauptman's reordering of the volumes established an open plan with low walls that act more as lightweight partitions. "I saw it as raw space," Mintz says of viewing the building for the first time, "very nicely proportioned raw space."



COURTESY BRAWER & HAUPTMAN ARCHITECTS

The exposed steel construction, says Hauptman, is meant to be a "detail-intensive contrast" to the building's historicism. OPPOSITE: The kitchen was previously an undefined central space. BELOW: Painted steel open-web joists support the study above and create a ceiling for the kitchen, where a partial-height wall allows in natural light from the living room. KitchenAid microwave.

ume and diminishing its grandeur. Architect and client agreed to site the entrance along the length of the building, on the side street. Mintz did the first sketch for a floor plan: He suggested entering at the side of the building and then moving into the dining room and past the kitchen to the living room. The double doors at the previous entrance would open onto a garden made from the former front yard.

"The dimensions of each bay dictated the dimensions of each room," notes Hauptman, a fortysomething architect whose beard and longish hair hint at a sixties vintage. In a bold step, he placed a study over the kitchen, allowing the living and dining room ceilings their full height, though the areas are separated by a second-story platformlike structure. A guest bedroom was situated in the old bank





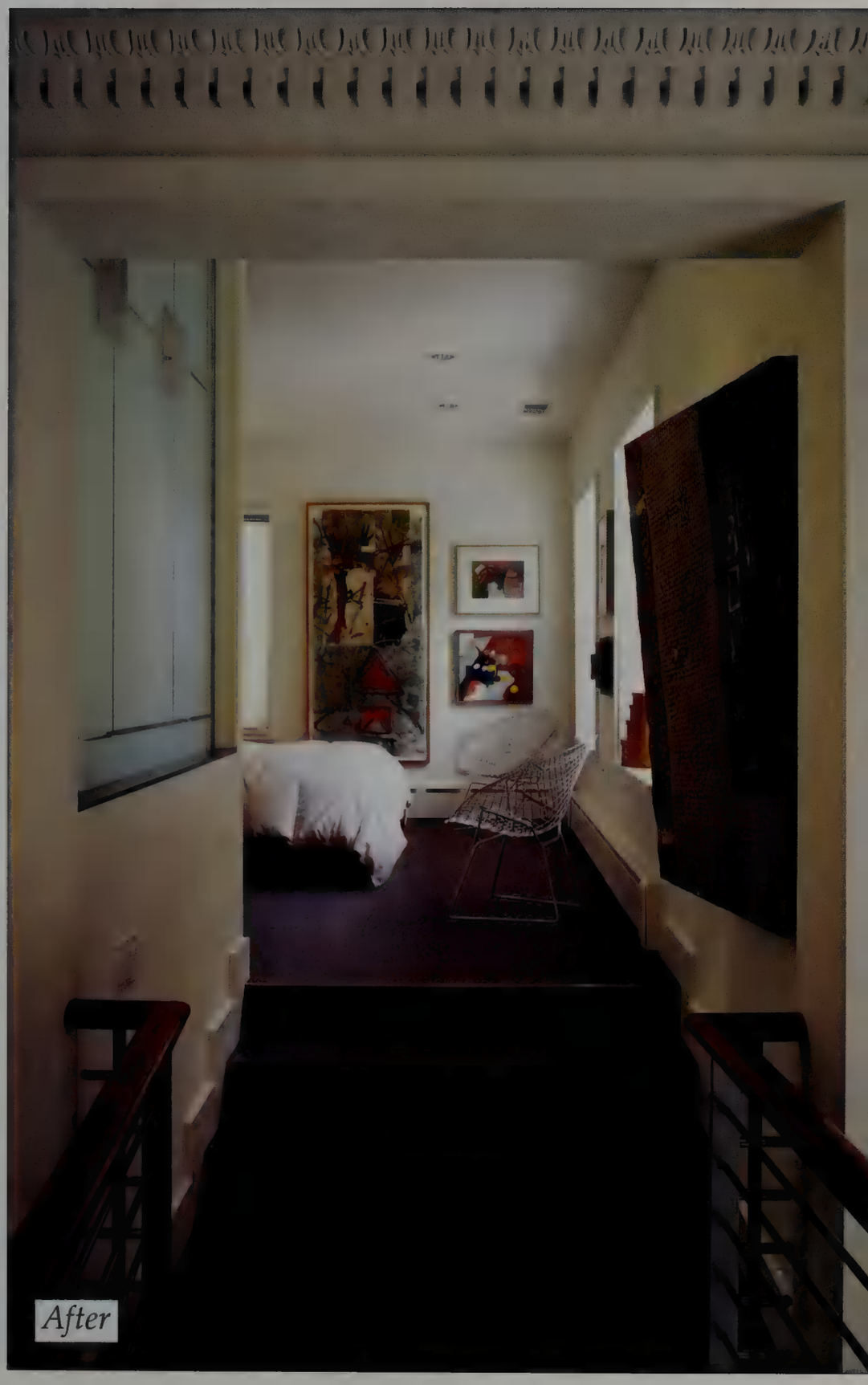
"The existing structure determined the plan: It wanted to be a house in only one way."

Mintz notes that the addition of a second floor puts him near the ceiling, "a great part of the original architecture that you'd never experience otherwise." LEFT: The new construction was intended to maintain the spaciousness of the banking hall. BELOW: The steel floor of the bridge and study is perforated, lending a transparency to the upper level. At the stair is David Shapiro's *Seer, Actor, Knower, Doer*, 1985; on the wall below is *Port aux Basques*, 1971, by Frank Stella.

After



"A rehab forces you to use the building more imaginatively than if you'd built the space from scratch," Mintz says. LEFT: The master bedroom was placed at the rear of the bank in what had been an unfinished attic. BELOW: The dentil and egg-and-dart molding at the bedroom entrance has been restored. Facing the etched-glass wall of the spa is a 1988 painted fiberglass work by the Boyle Family; the large mixed-media piece on the far wall is by Steven Sorman, 1984.



offices at the rear of the building, and a master bedroom located above.

Hauptman was familiar with Mintz's tastes from the Philadelphia renovation and also remembered his attention to detail: Doctors, typically, have a different sense of dimensions ("I think in terms of a tenth of a millimeter," admits the cardiologist). Hauptman also knew that Mintz would like a bridge because he had left a trail of his interests in his library of architecture books—a Post-it marked a red bridge in Gae Aulenti's apartment. "A sophisticated client always helps create a much better project," comments Hauptman, wondering absentmindedly, "Did we ever give you back your books?"

"The existing structure determined the plan," Mintz remarks. "I think it wanted to be a house in only one way."

"Gary's collection dictated right off the bat what the house was going to look like," says Hauptman. The design would be an essay in subtlety —serene and discreet enough to emphasize the presence of the art without upstaging it. But for a perfectionist client in a building that already boasted fine moments, the issue was to find complementary contemporary materials and invent the kind of detail that would capture the doctor's eye. Mintz was not only a modernist but an unreconstructed one: God is still in the detail, or, as an eminent architect

continued on page 178



PARK AVENUE TURNAROUND

FRESH LOOK FOR A VINTAGE MANHATTAN APARTMENT

INTERIOR DESIGN BY JUAN MONTOYA, ASID
TEXT BY JEFFREY SIMPSON PHOTOGRAPHY BY BILLY CUNNINGHAM

After





"I was amazed that it hadn't been cut up into three apartments," says the owner of a 4,700-square-foot Park Avenue penthouse in a 1912 landmark building. "It retained its prewar grace, but we wanted it to be not so serious."

"When you have too many things cluttering a place, the eye doesn't relax," says designer Juan Montoya (below). "You can't think clearly." LEFT: The entrance hall lacked symmetry. FAR LEFT: Montoya added fluted columns as well as an imposing mahogany doorway to balance the off-center skylight.



The apartment, a thirteen-room spread in the grand old style, was built in 1912 and is mentioned in Robert A. M. Stern's architectural study *New York 1900*. It presented both a challenge and an opportunity for New York designer Juan Montoya, who realized immediately that although there was not a great deal of structural work to be done, there was extensive rewiring, plastering, painting and restoration of flooring and architectural details required to bring the apartment alive again.

"The previous owner was very old," says Montoya. "All the walls had been painted gray for convenience, and linoleum had been nailed over the beautiful parquet floors because she used a wheelchair."

The new owners were a young couple and their two children. "The wife came to see me to look at some antiques I had and to buy a low table I designed," says Montoya. "She said, 'I love the table. I love the antique sofa. But I *don't* want a designer to do the apartment. Is that clear?' I said, 'Of course,' and a month later she called and said, 'Please come and see me. This is overwhelming!' "

The renovation took longer than anyone expected. " 'Before' needed a lot of 'After,' " the husband says suc-





ABOVE: "We started with only a sofa," says Montoya, who unearthed the living room's Brazilian-mahogany floors. RIGHT: Victorian stands from Florian Papp and a Japanese screen from Naga Antiques surround the fireplace—one of four. "They all work," marvels the client. "I had a fire in each one." Recamier, in a Schumacher stripe, from Newel Art Galleries. Quadrille damask on chairs; Cowtan & Tout drapery fabric.

cinctly. "We moved in and then found that we were living in a couple of rooms while workmen seemed to be the real inhabitants."

Color is the distinguishing feature of the apartment, from the Venetian red with white trim in the entrance hall to the rich yellow of the living room and dining room to the dove gray of the master bedroom. "Color defines the function of the space," says Montoya.

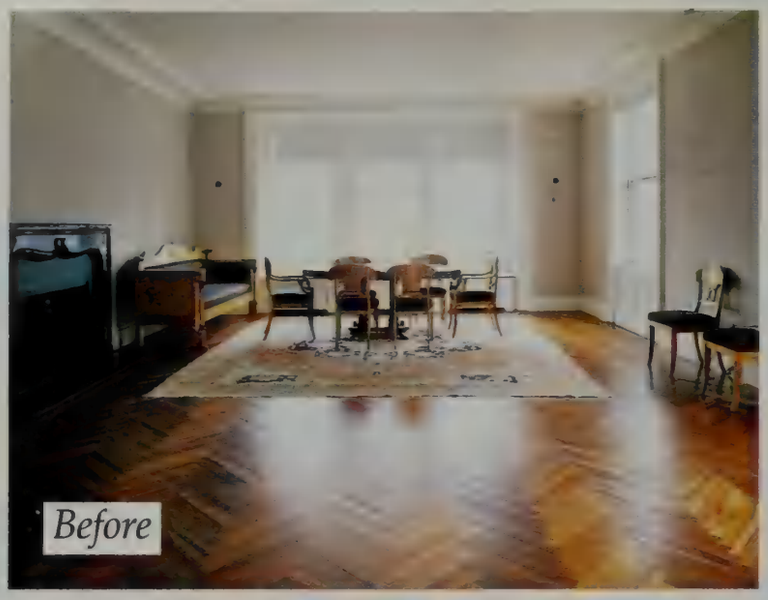
"There are layers," adds the designer, who confronted the four-bedroom, four-bath, 4,700-square-foot apartment's distinctive circular layout by carrying color progressions from one room to the next. "You experience a sense of unveiling as you leave the entrance hall," he says. "Everything is a preparation for what will happen next."

"The original layout was barely altered," notes the client. "There's a beautiful flow that Juan complemented by creating a constant thread."

In the entrance hall, Montoya had to contend with the fact that a round skylight in the ceiling was set off center and the doorways into the main rooms were not placed symmetrically. Some architectural elements were missing as well, and the mahogany parquetry floor had been destroyed.

"The question was whether to create a circular space," says Montoya,





ABOVE: "The dining room was huge," says Montoya. "You could get lost in it." BELOW: He carried the living room mustard to the dining room, which he enlivened with conversation areas. Fabrics by Jim Thompson, dining chairs; Scalamandré, window seat and pillows; Clarence House, draperies; Brunschwig & Fils, sofas, sofa pillows and drapery fringe; and Quadrille, for the bergère from Reymer-Jourdan.

"but I decided against that because it would only emphasize the lack of symmetry." The addition of columns at one end and a Neoclassical mahogany doorway into the library helped to give an illusion of balance. With project director Shaler Ladd, Montoya then installed a geometric-patterned parquetry floor of his own design that further "played with perspective," he points out. "It gives you a sense of grandeur and, at the same time, of movement through space."

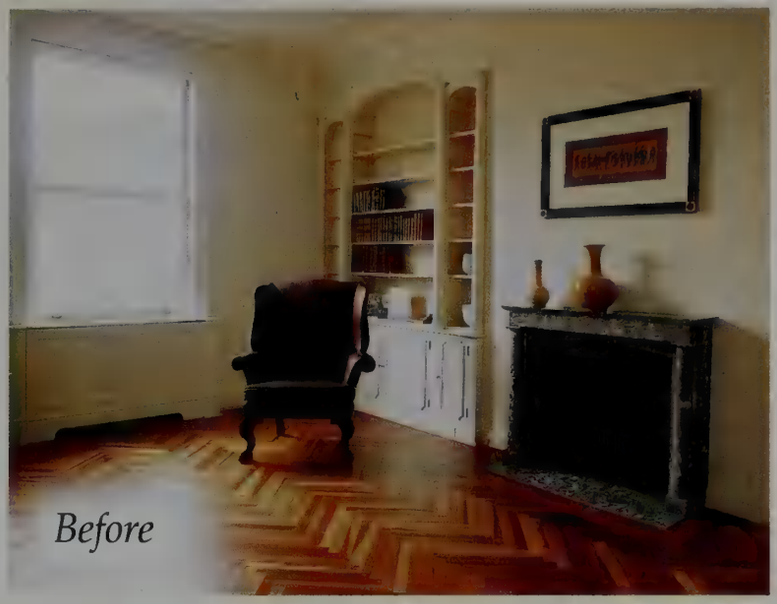
Once the original parquetry in the living room was repaired, the principal challenge for Montoya was color. "I'd painted it all mustard," he recalls. "But that didn't work. In order for definition and for the proportions of the room to appear as handsome as they



are, I had to experiment with painting the moldings a different color. Eventually I found the right white."

In the living room, Montoya placed an antique rug in the center and large antique pieces near the walls, "pulling the area for people closer to the center, closer to the fireplace."

The dining room presented the greatest problems. "This was originally conceived for a very formal lifestyle, very Old World, elegant, Park Avenue," the husband explains. "Most rooms like this have a big table down the middle, and you feel like you're in a banquet hall for a once-a-year state occasion. This room has glorious morning light, and we wanted to use it during the day. We also wanted to eat here without feeling overwhelmed."



ABOVE: "The apartment has beautiful moldings," says the client, who wanted to enhance such architectural detailing as the built-in bookcase in the library. BELOW: "To balance the dimensions of the space, I used big pieces of furniture as opposed to many little ones," Montoya explains. Rosewood writing table and chairs, which are 19th century, from Lee Calicchio; window shade from Jack Lenor Larsen.





ABOVE: "When we came in it was gray, restrained to the point of being suffocating," says the client. "Like all the original rooms," adds Montoya, "the bedroom needed identity." RIGHT: Black-lacquered bureau-secretary and Queen Anne–style cabinet from Florian Papp; fauteuil from Lee Calicchio.

The designer's solution was to break the space up into smaller areas, using a Biedermeier table and chairs that already belonged to the client to anchor one end of the room. With a banquette built in below the window, the Biedermeier table can be a "family table" for four or part of an arrangement of several small tables. By having a Biedermeier secretary, a couple of sofas designed for the room by Montoya and other small round tables, the space functions as morning room, reading room and dining room.

Montoya's imaginative gestures are evident in the library, where angled brass laboratory lamps were placed over the bookcases. "The lamps not only give the library more than the dusty English-barrister look that most Park Avenue libraries have," says the client, "they make pools of warm light over the best reading chairs." The built-in bookcases had been painted white, and Montoya used a *faux*-mahogany finish to enhance the architectural feeling and to make the room more inviting. The antique statuary and paintings in the library contribute to the lapidary feel of the whole apartment. From gray walls and vinyl, Montoya has coaxed back to brilliance a set of rooms important in the architectural history of New York. □




DEGAS



COURTESY RICCARDO CARACCIOLO



"Unexpected problems set the job way off schedule—that's the unpredictability of restoring an old house," says Todi designer Riccardo Caracciolo, who transformed Le Logge, an abandoned farmhouse (above), into a country house for film director Marco Risi and his wife, Francesca d'Aloja. RIGHT: A tower was added for the master bedroom.

ITALIAN RENAISSANCE

FRANCESCA D'ALOJA AND MARCO RISI'S TODI FARMHOUSE

ARCHITECTURAL DESIGN BY RICCARDO CARACCIOLO AND ANTONIO CORRADI
TEXT BY ELIZABETH HELMAN MINCHILLI PHOTOGRAPHY BY ROBERT EMMETT BRIGHT AND ALESSANDRO DE CRIGNIS

Film director Marco Risi and his wife, Francesca d'Aloja, had instantly fallen for the soft rolling hills and cultivated fields that border the Tiber Valley around Todi, so they knew the area was perfect for their intended country house.

"There were also less romantic considerations," remembers Francesca, who is an actress. "Todi is a very easy drive from Rome, where both my husband and I live and work. And then there is Todi itself. I know that much has been made of the fact that it was declared the most livable small town in the world in some American study. But it really is a perfect little town. So many of our friends have chosen houses way up in the mountains, isolated from civilization. Fine for them, but I prefer a little lively conversation when I get bread in the morning or stop by the newsstand to pick up the paper."

So Todi it was. The problem then became finding a house. Recent years have seen an influx of people moving to the area for precisely the same reasons that brought the Risis. Romans find it especially attractive, but there are also many foreigners, particularly Americans. It all makes for an interesting community, but it's not an encouraging situation for



ABOVE: Openings were carved out of thick stone walls on the first floor, which had housed pigpens and a stable. RIGHT: "The central staircase illustrates perfectly the main design objective—emphasizing different levels and using different materials. The solution to the various levels was worked out on-site," says Caracciolo.



After



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Ater



ABOVE: "This used to be the kitchen, which we turned into an upstairs living room," says Caracciolo. RIGHT: "We sandblasted the ceiling and treated it with transparent products," he says. Adds Francesca, who did the interior design and bought the furnishings, "The upstairs living room was painted with the pigment in the plaster, a more traditional but more complicated technique."

someone hoping to buy a house. For help the Risis turned to Riccardo Caracciolo, a designer from the area who has recently started restoring old houses, and his partner, architect Antonio Corradi.

"When the Risis explained what they were looking for, I knew right away that they would fall in love with this house," Caracciolo says. "But to be on the safe side, and to get a better idea of their tastes, I showed them several other properties first. Then a stop for lunch and a bottle of wine at the local trattoria and it was on to Le Logge."

"I don't even remember the other houses we visited," says Francesca. "I saw Le Logge and that was it, my heart was gone. It was love at first sight." Which is not that easy to understand from the photos taken before any restoration work was begun. The house had been abandoned for over twenty-five years, and although the Risis' neighbor recalls living there as a child, the most recent inhabitants had been pigs and cows.

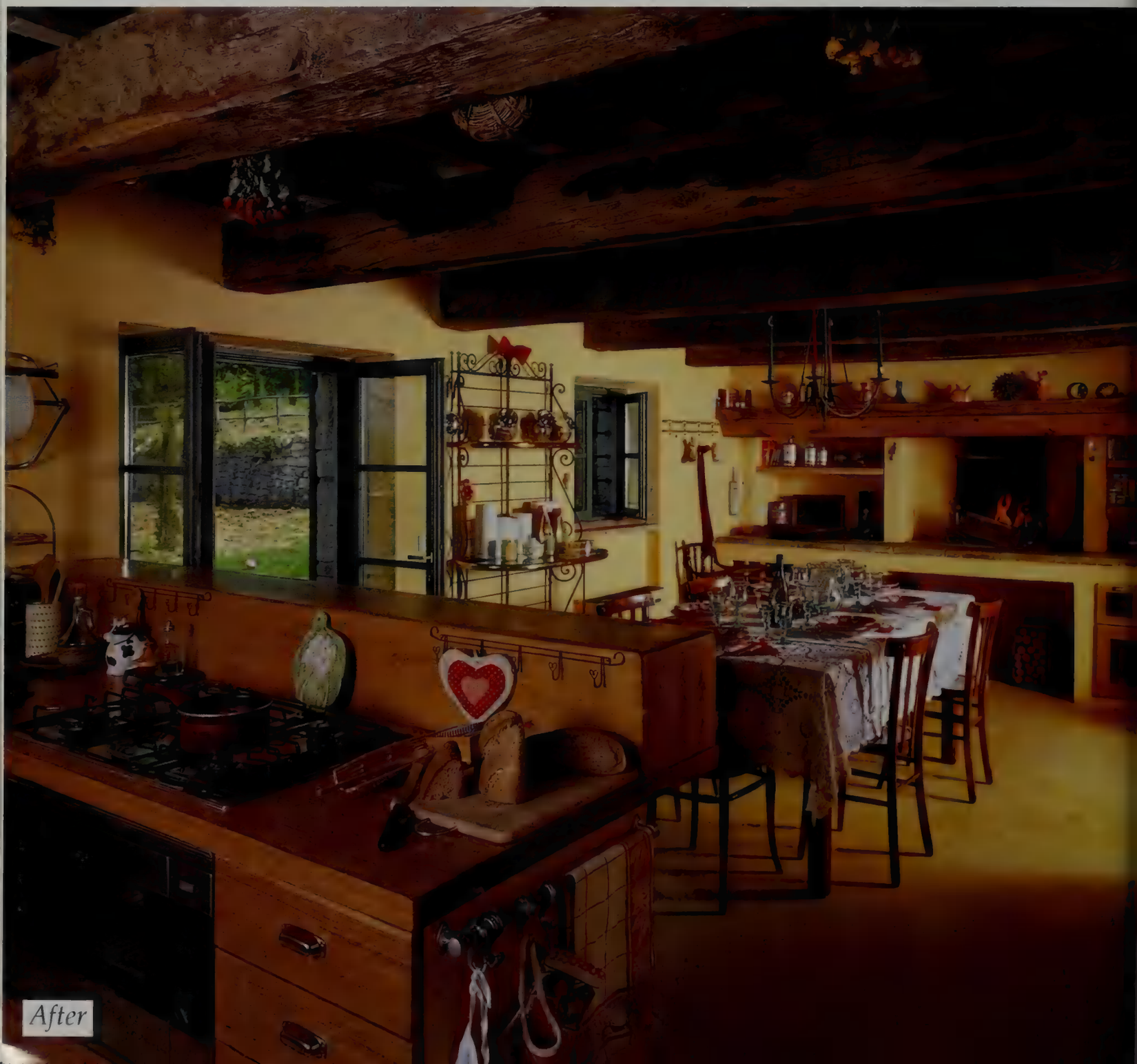
Although rustic, the house appeared deceptively intact. All the walls were standing and most of the roof was still in place. There were even doors. One odd thing that Caracciolo noticed was that for some reason the interior walls had been stripped of all







"The most satisfying thing is to see smoke rising from the chimney and know that the house is being lived in from its very center—the hearth," says Francesca (above, with Marco and their son, Tano). LEFT: A new kitchen was added. BELOW: "I like the contrast of new appliances set into the rough-hewn oak countertop," says Caracciolo.



their plaster, but that only served to display the expert stonework throughout the house.

If the plaster had been there, however, it probably would have revealed what was discovered only during construction—major cracks in several of the supporting walls. "That's the biggest problem with these old houses," explains Caracciolo. "In a normal project I would be expected to draw up plans, calculate estimates, lay out a schedule and then stick to it. Here, when we started work on insulating the roof, three of the sustaining walls just crumbled away."

Rather than treat that turn of events as a tragedy, clients, designer and architect decided to take advantage of the opportunity to rebuild part of the house from scratch. What was a gloomy warren of rooms has now become a light eat-in kitchen stretching the length of the house. Changes to the



ABOVE: New chestnut beams and old terra-cotta tiles were installed in the space that became an office for Risi, who is the son of film director Dino Risi. BELOW: A 19th-century print of the history of Italian architecture hangs next to a shutter stained green "for a weathered effect," says Caracciolo.





floor above it included opening up a small dark study to a new terrace with views out over the valley.

Luckily, the rest of the house withstood the rigors of restoration, and Marco and Francesca Risi were able to preserve what first attracted them to Le Logge—the different levels and spaces in what was originally half stables, half home. "We tried to keep the interventions to a minimum," says Caracciolo. "Most of the windows and exterior door openings were already there, so from the outside the house still looks pretty much the way it has for the past hundred years or so." Most of the main construction work involved opening up interior passageways, which was quite an undertaking considering





TOP: The area between the living room and master bedroom required new stairs. ABOVE: "Francesca had very strong ideas about what she wanted in terms of decorating—concrete floors and bold colors—but structural decisions were pretty much left up to me," says Caracciolo. "The iron railings pick up the details on the original iron grates on the windows." The portrait of Francesca d'Aloja is by Lorenzo Cardi.

OPPOSITE ABOVE: "The master bedroom was a low attic," says Caracciolo. "We raised the roof about four feet." RIGHT: "I had planned a fireplace behind the bed, but the owner arrived with a compass and decided that his head couldn't possibly face in that direction, so the flue was closed up." The headboard was converted from an old iron gate.

that some of the walls were over three feet thick.

The first floor, which originally served as animal stalls, had to be completely dug out. "It's normal to dig a bit in these houses to raise the ceiling height," explains Caracciolo. What wasn't routine was finding out that the future living room was sitting on a solid bed of stone. "It took over two months to dig down two feet!" he says. "We finally had to drill holes and pour in expanding cement, which cracked the boulders and enabled us to clear them out."

Caracciolo and the Risis then concentrated on flooring and wall finishes. "I think the different treatments we used reflect and enforce the different levels and spaces within the house," Caracciolo says.





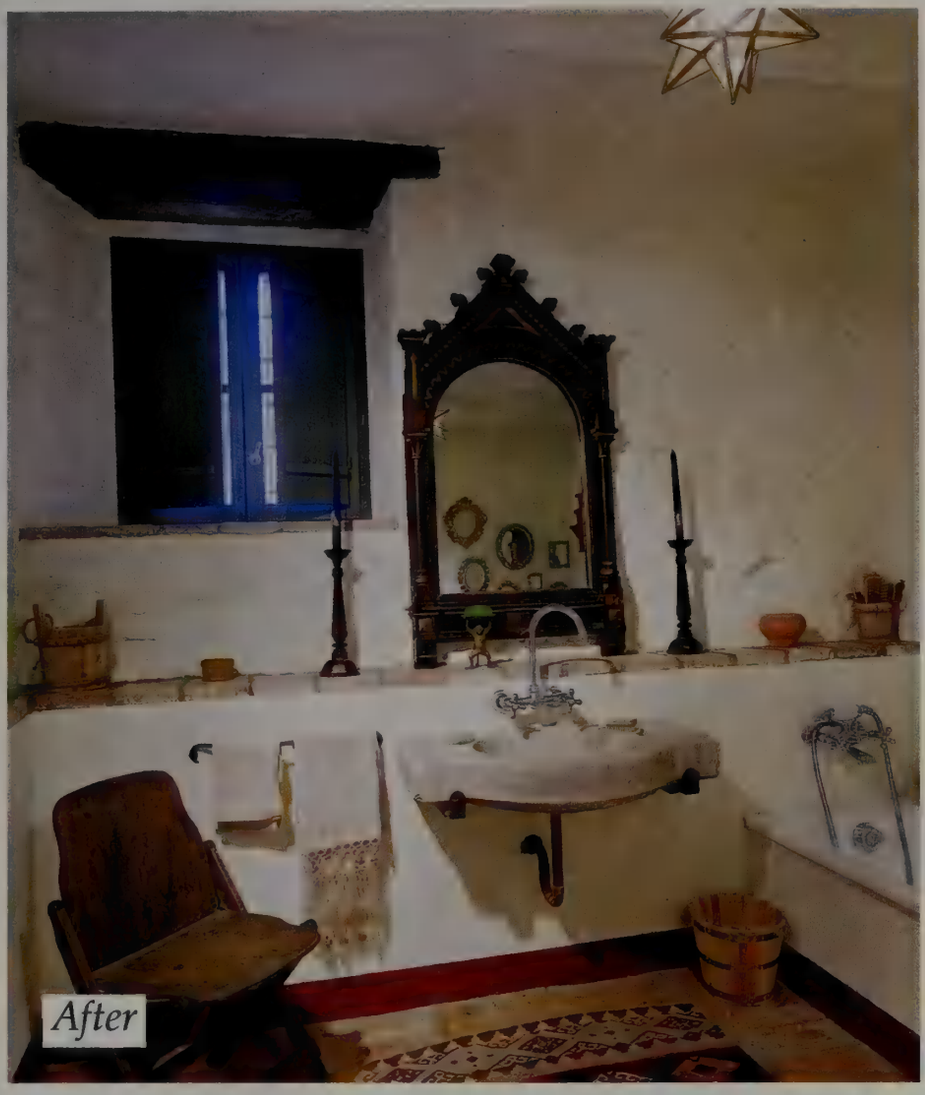


"The workers had a hard time understanding that the cement wasn't just a base for shiny parquet or tiles."

LEFT: Bare stone walls were plastered and a walnut floor installed in the guest bedroom. BELOW: "We have a lot of houseguests," says Francesca. "Our Rome apartment is so small, this house gives us a chance to entertain." The iron beds and a table have a sun-and-moon motif that she designed, which is also repeated in the wall lights.







ABOVE: "Where the stonework was particularly nice, as in the guest bath, we left it," says Caracciolo. "So it wouldn't be too oppressive, I had it painted roughly." RIGHT: A collection of mirrors is reflected in the 19th-century mirror, which came from a church and is flanked by carved African candlesticks from the couple's travels.

Francesca d'Aloja knew she wanted to avoid typical materials, and that opened up many possibilities not usually considered while restoring an old farmhouse. For instance, many of the rooms are paved in colored cement tinted with strong, saturated colors. "The workmen thought we were insane," recalls Caracciolo. "For them cement is a 'poor' material, and they had a hard time understanding that it was not just a base for shiny parquet or tiles. They had an even harder time understanding why, once we had laid down wide pine boards in the baby's room, we wanted to paint over them in bright blue."

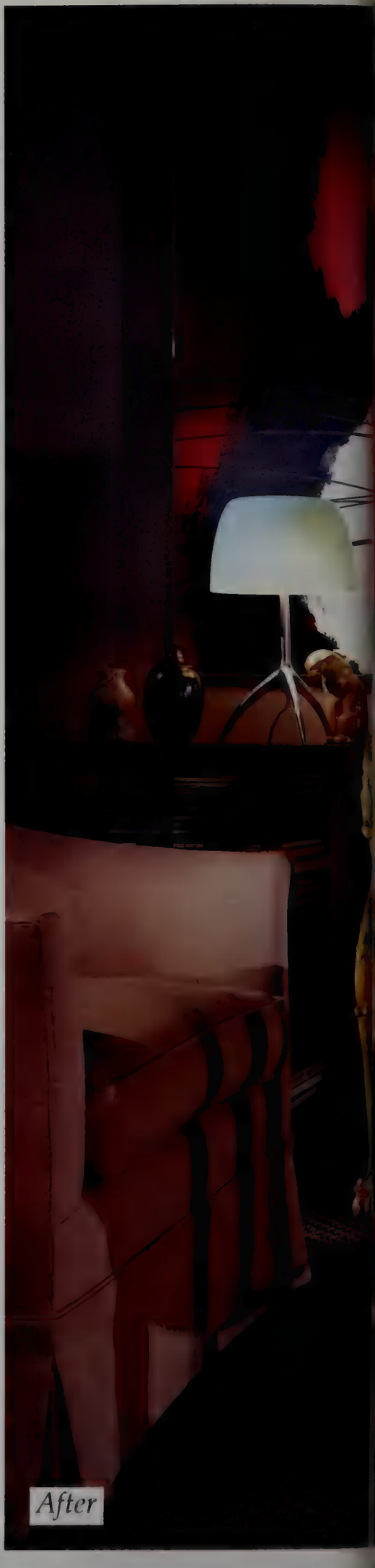
"Although this is the first house I've decorated," says Francesca, "I had some very strong ideas right from the beginning." Rule number one was that she wanted to avoid anything resembling a country house style, which in Italy translates as rooms anachronistically full of American country accents—checks, ginghams and hooked rugs. "I also knew I wanted to use really strong colors, colors that others might find a bit shocking."

Since Francesca comes from a family of antiques dealers and interior decorators, there was the added temptation of raiding the family attic. "No recycled furniture," she declared. "I truly wanted this house to be an expression of my taste. The three years that it took to restore Le Logge gave Marco and me the time to find all kinds of original pieces during our travels. Some of the furniture we brought back from Africa, where Marco was directing *Nel Continento Nero*." When Francesca couldn't find exactly what she had in mind, she designed it herself. The twin wrought iron beds in the guest bedroom are based on her design and feature a sun and a moon, a motif that reappears throughout the house.

After three years of intensive restoration the Risis were excited but also a little scared about moving in. "We're both basically city people, and we thought, Now that the work is finished, what do we do with ourselves?" says Francesca. "But that's turned out not to be a problem. For one thing, these houses are never really finished, so there's always something to move, a piece of furniture to refinish. And then there's the fact that life here moves at a different rhythm, which we have completely fallen into. Things happen more slowly here. Every action, whether it's shopping for bread or getting eggs from our neighbor, has its own reason. It's something we don't get in the city. It's that human element that first attracted us to the countryside, and it's precisely that quirky individual character that Le Logge captures so perfectly." □







AN UPTOWN UPGRADE

JOHN LORING TACKLES THE REDESIGN OF HIS NEW YORK APARTMENT

TEXT BY JESSE KORNBLUTH
PHOTOGRAPHY BY BILLY CUNNINGHAM

John Loring had been living quite happily in SoHo when he decided to move uptown. That he would abandon a vast downtown loft for a 700-square-foot flat at a more traditional address on Fifth Avenue was not as curious as it first appeared—there were just three apartments per floor in the new building, and one of them was occupied by his mother. A year after he moved in, his mother died. But the senior vice-president and design director of Tiffany's stayed on. It wasn't that Loring had come to feel at home in the Tiffany of Manhattan neighborhoods. It was simply that he liked the convenience of a ten-block walk to his office.

"I once asked Nelson Rockefeller why he lived on Fifth Avenue in the Sixties," Loring says. "He told me, 'When I moved to New York, people of a certain class lived either at the River House, way over on East Fifty-second, or at 810 Fifth. I thought, Who the hell wants to commute?' That's how I've come to feel."

Loring's out-of-town friends liked his uptown digs for another reason: He had two neighboring apartments, one for himself, the other for them. They could meet Loring for dinner,

"Boys raised on ranches aren't helpless," says John Loring (above left), Tiffany's design director, whose new Manhattan apartment required hands-on renovation. "I'm a very good carpenter as well." ABOVE RIGHT: Loring, who collaborated with Benjamin Sinclair Quinn, says the living room "had layers of oil on vinyl paint sandwiched together."

RIGHT: "We went to the poster museum in Basel specifically to look for something that had great colors and graphic weight for the living room," says Loring. The 1960 cat poster by Piatti "leaps against the background." The circa 1925 table, designed by André Groult for his own library in Paris, is in front of a circa 1800 Irish gilt oak settee.









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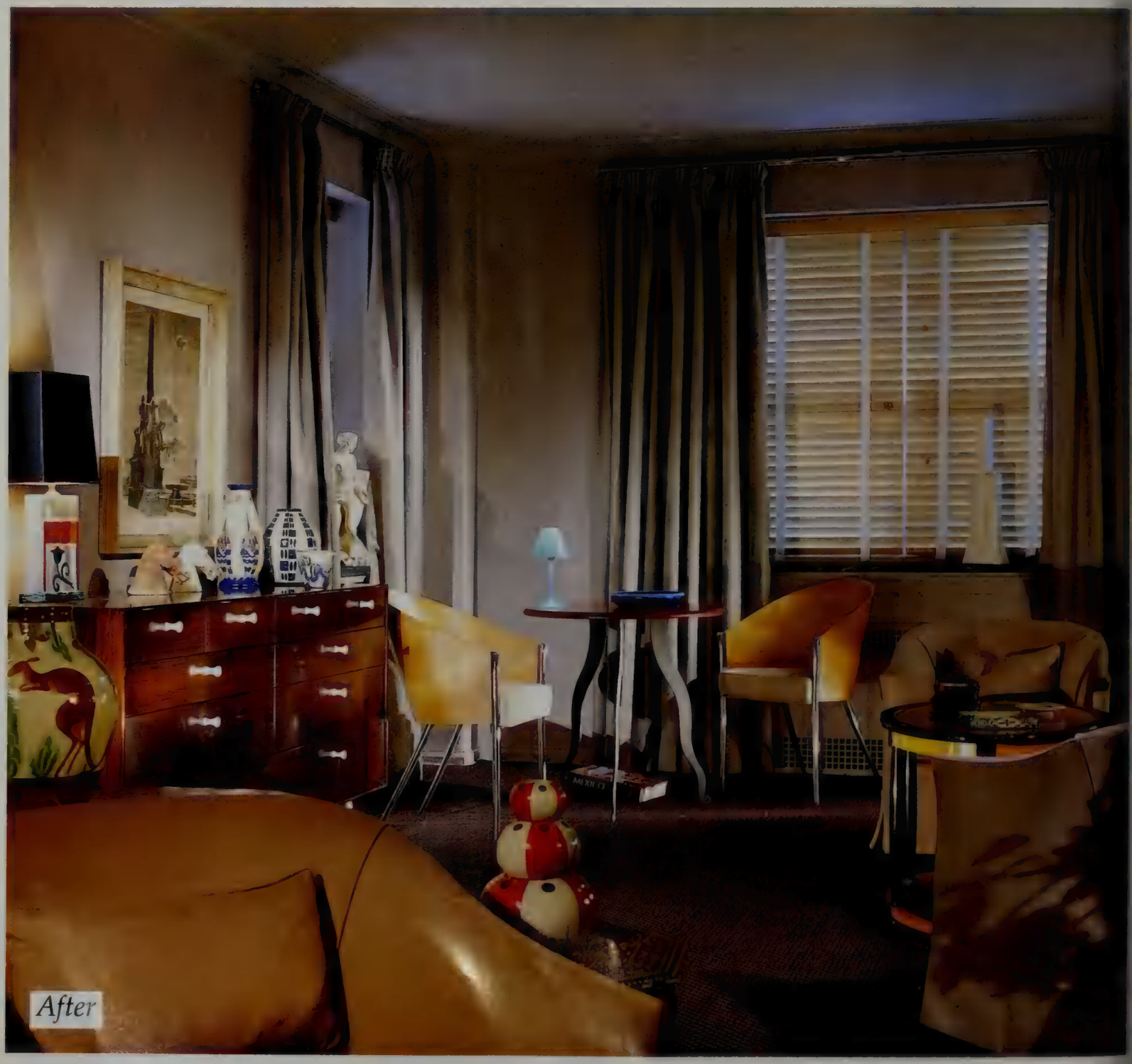
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LEFT: "No one would strip the radiator grilles for us—it took three days with blowtorches and putty knives to remove the paint, which had clogged the openings." BELOW: Most of the apartment was painted in one neutral gray. "Objects were moved around until they found their place," says Loring, who collects French ceramics. "The 1950 George Nelson chest fit exactly between the windows of the standard 1950s building." Drapery fabric, Quadrille. Rug, ABC Carpet & Home.



share an elevator, and then, to his great relief, disappear into their private quarters. Five years passed thus. Last year, to the dismay of his friends, he sold his mother's apartment. But not before buying another.

His friends, he jokes, hoped he'd buy the Plaza Hotel. Loring had no appetite for such grandeur. After eleven years of living in a small space—with jaunts to his apartment in Paris (*Architectural Digest*, July 1991) and his house in London (*Architectural Digest*, January 1995)—he had a thoroughly practical take on city living. So it bothered him not at all that the apartment he found was an 850-square-foot one-bedroom suite. Its great attraction was its location, on the same floor as his and his mother's apartments. Once again, Loring would be able to entertain in one space, then close the door and retreat to his new private quarters.

When he bought it, the apartment was more like a set for an urban horror movie. "The former owners lived in Connecticut and used this in lieu of a hotel," he explains. "Vinyl paint had been applied over oil paint, the kitchen still had old steel cupboards from the 1950s, there wasn't a bookcase in the place."

But Loring and Benjamin Sinclair Quinn, the young Englishman who collaborated with Loring on his London house, were unfazed. Quinn had dropped out of art school to start a barn-conversion business; Loring mastered the practical arts during his childhood on an Arizona ranch. So Loring isn't joking when he reports, "We scraped walls and ceilings and painted them ourselves."

The creative choices took considerably longer. First came what is, for Loring, the all-important question of color. He and Quinn chose manorstone grey, "an absolute neutral," and covered the walls and ceiling of the hall and living room with it. "Although everything is the same color, it changes as light hits it," Loring says. "If it's sunny, one wall will look gray, another beige."

That unassuming background allowed Loring to give full rein to his fascination for lighting: "I learned lighting from my friend Joseph Losey [the late director of *The Servant* and *The Go-Between*], who taught me that lighting also means reflection. There's glass on the poster on my living room wall, and that allows you to see the windows. So it's not just a picture, it's a reflecting surface."

A reflecting poster is only the start of Loring's original approach to lighting. "People tend to make lights pool—they huddle around a campfire," he continues. "And for many people, the most important light fixture in the room is the television set. I don't have a television, I have no time for it. But I like colored lights. And so I've placed the living room's most important lighting—four colored Venetian light fixtures—on the shelves of what was the dead corner. People usually don't study rooms from angles and reflection and refraction. But look at the difference it makes that I've not only mirrored the walls behind these lights, I've mirrored the reveals! Now there's something going on everywhere."

"For many people, the most important light fixture in the room is the television set."



"From the window I have a view across to the Plaza Hotel, where I've always wanted to live, and down Fifth Avenue to Nine West Fifty-seventh," says Loring. He created the Flags dinnerware pattern for Tiffany's in 1994. The sterling vases were designed by Louis Comfort Tiffany circa 1904–8. Water pitcher, flatware and glasses, Tiffany's.



ABOVE: "Nothing had been done to the apartment since the 1950s," says Loring. "There were no window treatments, no moldings, no built-ins." RIGHT: He and Quinn turned the dining room into a library, adding shelves and recessed lighting. The lion head by the Alvar Aalto table "is the only object I've kept for thirty-five years and the first thing I bought when I moved to Paris," he says.

When it came to furnishing the apartment, Loring again had strong and idiosyncratic views. There are Crate and Barrel side tables, bookcases stacked with containers from Hold Everything ("I'm a large customer there," Loring says) and a desk that's two file cabinets topped with a slab of slate. There is a George Nelson for Herman Miller chest of drawers made of rosewood with white Bakelite handles and stainless-steel feet.

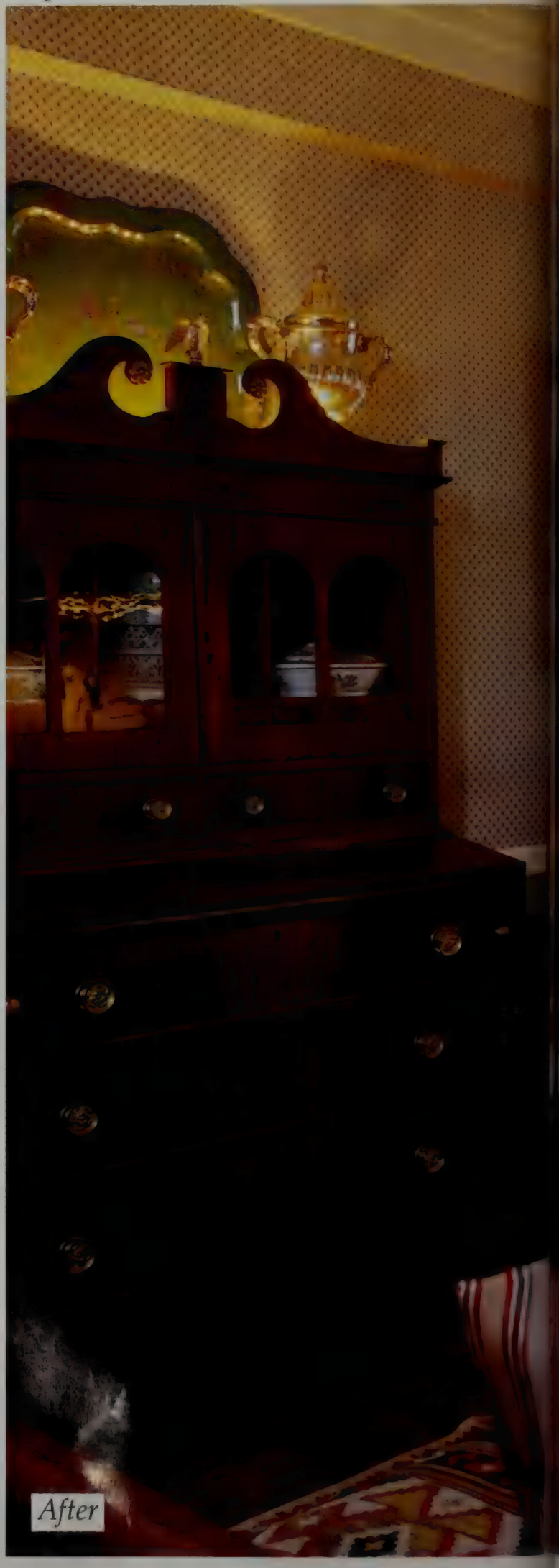
"My aesthetic has never been consistent—the only connection is that these are all things I like," Loring says. But there is a philosophical foundation for those disparate choices. "Fifth Avenue gives off a sense of impermanence, of hotels," he says. "We're not living in the stately homes of England or the *hôtels particuliers* of Paris here, even though some New Yorkers seem to be under that impression. As for me, I like change. I enjoy evolution. So I wanted an end-of-the-nineties feel. It's what I think apartments should be like now. Maybe it's the future. At the very least, there's no room that looks like this."

No room in Tiffany's, that's for sure. The fleeting reference to Loring's employer is a 1940s drawing that Van









ABOVE: "The bedroom is so small it needed everything we could give it," says Loring. "We used green paint to reflect the park outside, but the first coat was a disaster." RIGHT: "I balanced the traditional furniture with nontraditional colors and lighting. Red was chosen as the opposite of green, so the pillows have the color of a man's necktie." Drapery and pillow fabric, Schumacher.

Day Truex, his predecessor as design director, made for Millicent Rogers. "It's no accident that it is of two horses and that it sits over a pair of Han horses," Loring notes, "or that the picture is gray." There is, however, an "homage to Philippe Starck" by the window in what Loring calls "the dining room corner." Because Loring liked the staircase and balcony of New York's Paramount hotel, he's set a Starck lamp and chairs there.

If Loring isn't sentimental about the past, he very much wants visitors to know that he doesn't reject it. The entrance hall is defined by a grandfather clock and an Erik Filban drawing. The clock is there, Loring says, because "it is a virtue to remember and honor the past, and it is at best an error to imitate it." Filban's drawing of his own brother conveys several messages. One is perfection. "It's done in pencil, without a single erasure," Loring marvels. "It looks like a photograph." Another is the constant need for self-awareness. "The expression suggests you think you're getting away with something, but you're not." In life as well as design, John Loring believes, "that's a good thing to be reminded of." □



MIRACLE IN CONNECTICUT

GIVING A PLAIN HOUSE AN ARCHITECTURAL BOOST

ARCHITECTURE BY SHOPE RENO WHARTON
TEXT BY CAROL LUTFY
AFTER PHOTOGRAPHY BY DURSTON SAYLOR



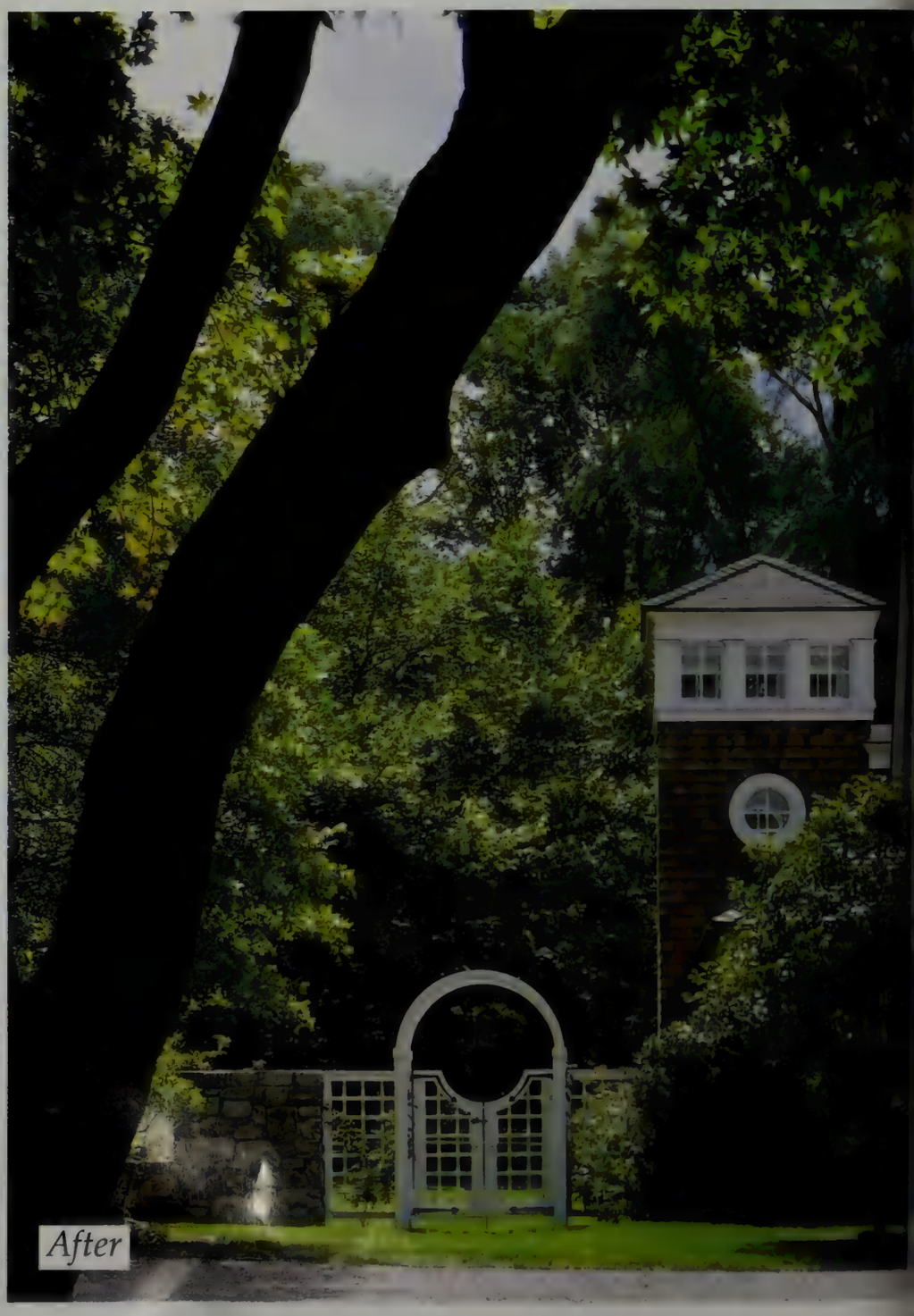
BEFORE AND IN-PROGRESS PHOTOGRAPHY COURTESY SHOPE RENO WHARTON ASSOCIATES

Enchanting" is how the husband describes the property—a rolling plot of land in New Canaan, Connecticut, dominated by magnificent willows and maples and anchored by a small pond.

"Homely" was how the wife described the house—a bland one-story clapboard-and-stone structure that the young couple had used in summers and on weekends since acquiring it in the mid-1980s.

Built in 1950, the house, which fronts the property, was hopelessly out of date and too small for a growing family. But the couple were somewhat attached to its frumpy charm. "We wanted to duplicate its lived-in quality," the wife says. "But we wanted something new."

After years of thinking about how to make improvements, they found their way to the offices of Shope Reno



"There was a potential that went beyond architecture," says Bernard Wharton of the 1950 New Canaan, Connecticut, residence his firm renovated. "Certain things about that nondescript house were very correct in terms of layout and siting." ABOVE RIGHT: The stone of the front façade was retained; cedar shingles replaced wood siding. OPPOSITE ABOVE: A second-story gable and a deep overhang redefined the entrance. RIGHT: The archway over the front door creates a "processional hierarchy," distinguishing it from the door to the mud room, at right.



Wharton, the Greenwich, Connecticut, architectural firm known for its amiable Shingle Style houses. "By then we knew that we wanted a gentle country house," the husband says, "that made a statement without being pretentious."

In practical terms, they needed almost double the space to accommodate five bedrooms, a modern, open kitchen and a family room. On an aesthetic level, they desired a house that was carefully crafted but not self-conscious—a place with a sense of permanence that meshed with the land. "We were very concerned that





the house not overpower the property," the husband explains.

The architects wavered between tearing down and working with the existing structure. They were concerned about a domino effect: "There were a multitude of things that had to be changed," says Bernard Wharton, who leads the design process for the firm. "We were wary that fixing one of them could trigger a chain reaction."

On the other hand, the house was well sited on the property. And the couple were fond of some of its elements, like the stone front façade and the placement of the major rooms. "We decided to do a comprehensive renovation rather than build from scratch," says Wharton. "There were budget considerations as well as the clients' familiarity with the way things were. But even if we'd completely started over, we wouldn't have situated the house any differently." In the end, the architects reworked the exterior of the structure so extensively that it is virtually unrecognizable. Still, they retained the sense of



"The old interior was unordered and insular," Wharton notes. ABOVE: The architect extended the existing dining room toward the pond at the rear of the house. ABOVE RIGHT: Painted wood columns frame the view from the entrance hall, "heightening awareness of the site." RIGHT: A sequence of spaces leads to the dining room, where bay windows and French doors provide a gazebo effect.







ABOVE LEFT: A much-enlarged family room was built where there had been a small playroom closed to the outside. ABOVE: The fireplace, whose chimney is a focal point of the rear façade, was constructed of New England fieldstone. LEFT: Natural light streams into the family room via skylights and wrap-around glazing; indirect light is reflected off of the vaulted ceiling. The furnishings throughout were coordinated by interior designer Trudy Dujardin.

rootedness that their clients craved.

The renovation is at once subtle and drastic, whimsical and disciplined. In its emphasis on livability, it is typical of the work of Shope Reno Wharton, whose reputation over the past fifteen years has been for contemporary Shingle Style houses that marry comfort and design. "We're trying to do something that's in the American tradition," says Allan Shope, Wharton's partner, "but that doesn't look a hundred years old."

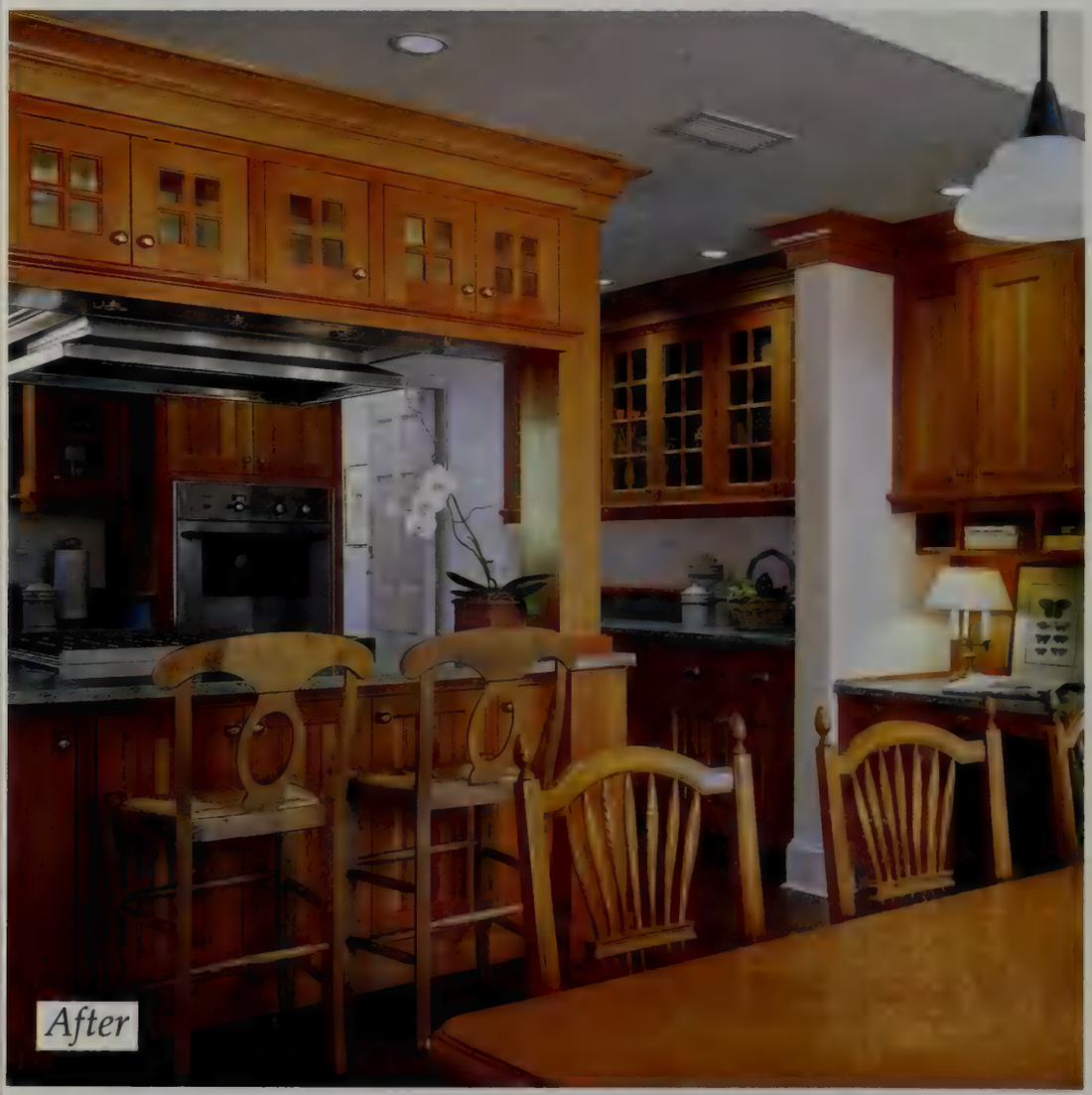
One of the architects' first priorities was to break down the volume of the flat, boxy form. They lent it depth by pulling out one section—now the family room—toward the pond. They gave it verticality by stacking a second story containing bedrooms over the body where the master bedroom is located and adding a stair tower at the side. For balance, they moved a third section—the garage wing—out, perpendicular to the family room.

Along the way came the firm's





ABOVE LEFT: An "interesting sense of compression," Wharton says, occurs at the kitchen, where the barrel vault of the family room gives way to a flat, low ceiling. ABOVE RIGHT: The fir cabinetry of the kitchen and the cooking island features a grid and molding that echo the house's detailing motifs. BELOW: The owners wanted the kitchen to be "contemporary with a strong feeling of the past"; its warm woods carry through to the breakfast area. Devon Shops dining table and chairs. Viking rangetop.



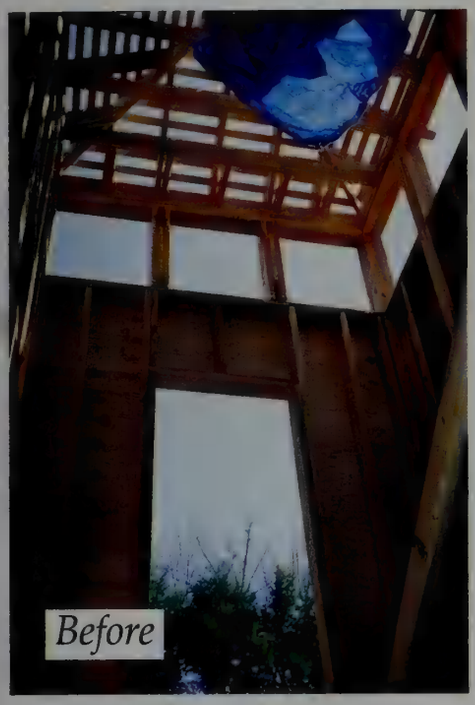
trademarks: The clapboard was replaced with cedar shingles and white wood trim; several gables were constructed, giving character and breaking down the scale; deep overhangs ground the house with shadows; and small-paned windows impart a cottagelike feel.

"The biggest challenge was developing an overall vision that combined the practical with the aesthetic," Wharton says. "A renovation that has this many issues can be very intimidating. If you get too narrowly focused, you're going to lose your way.

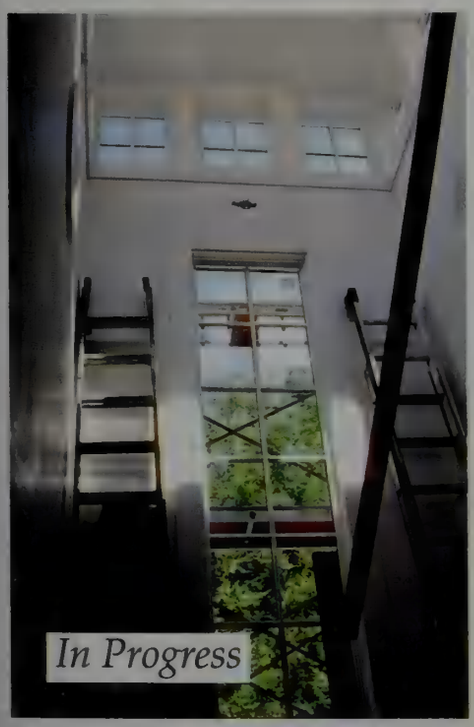
"The old plan had little to do with the lifestyle of the house's present occupants," he continues. "Our solution was geared to family and a sense of spaciousness and bringing the outside in. It's not our charter as architects to do only what we like—so it was quite fortunate that our clients' thinking about what needed to be done aligned with ours."

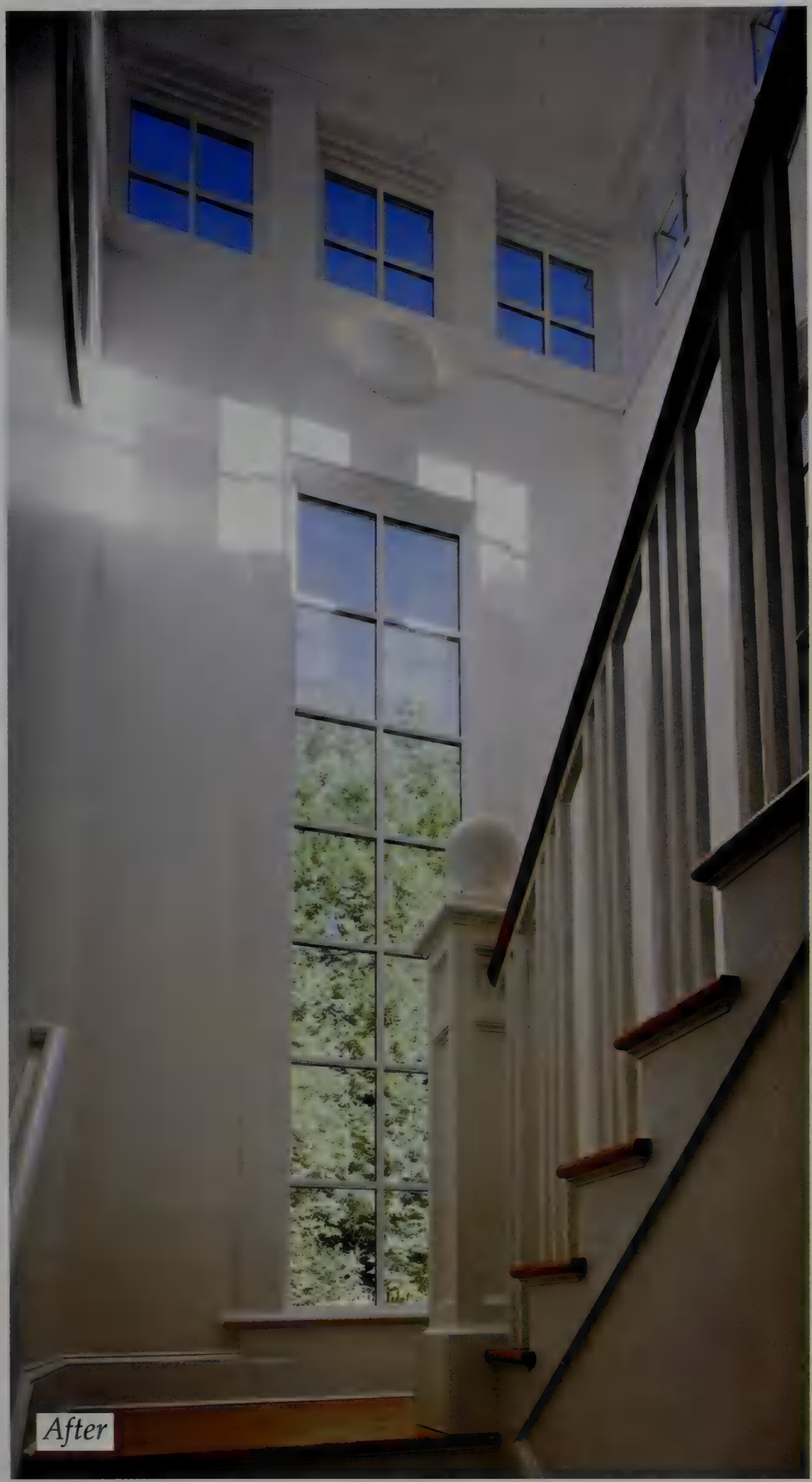
The original stone façade remains the modest, public face of the house, offering only the slightest hint of the 5,000 square feet of space that lie beyond. To increase its presence, Shope and Wharton placed an archway over the front door and steepened the pitch of the roof. They also softened the massing of the recessed second story through the addition of two flanking gables.

At the side of the entrance, an arched gate leads to the rose garden.



ABOVE: A stair tower facing the rose garden rises to bedrooms on the second floor. BELOW: The clerestories and window column emphasize the verticality of the space. RIGHT: With each of his stair designs, Wharton crafts a newel post specific to the house. Here, the orb, together with the wall sconce, lends contrast to the tower's linear character.



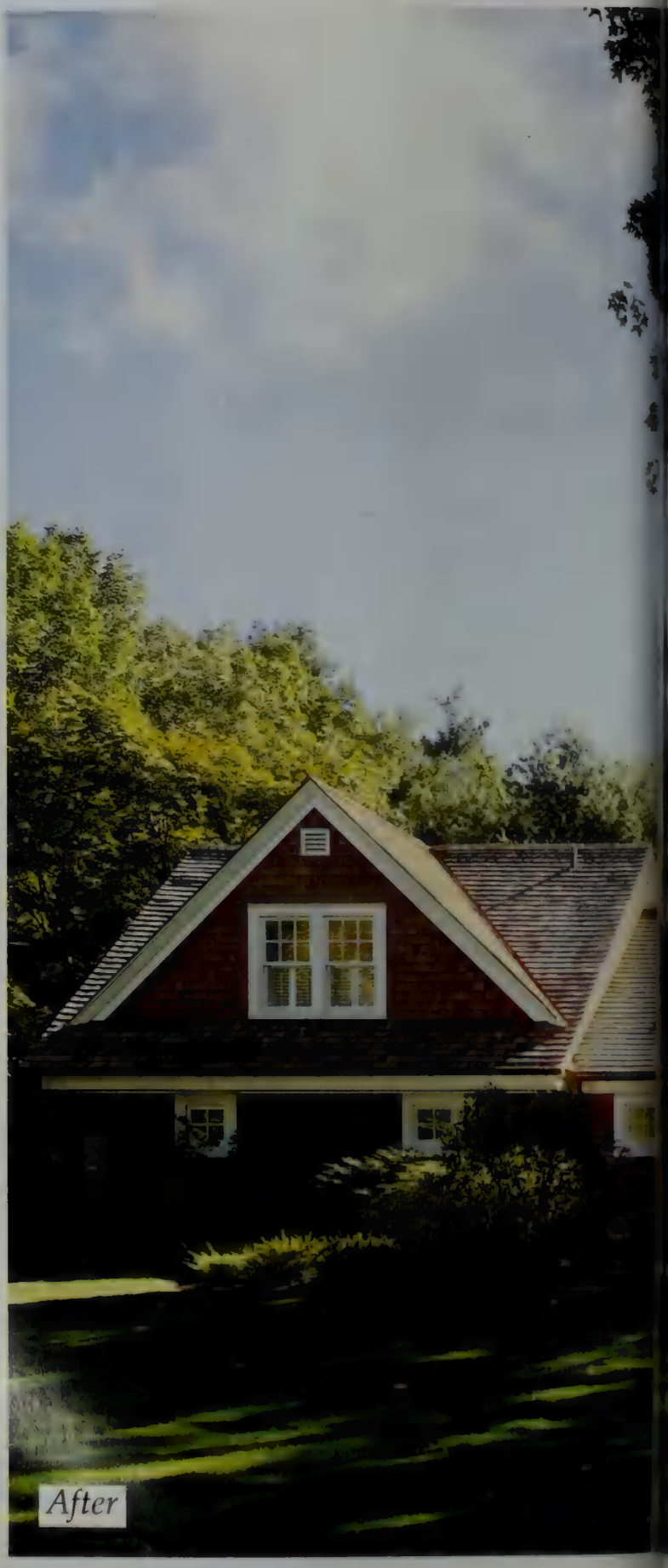






TOP: The original one-story structure, says Wharton, was "insistently horizontal." ABOVE: Of the four main volumes, only the master bedroom, at right, kept its earlier position.

RIGHT: "While the exterior uses a traditional vocabulary, the plan is very modern," Wharton says. "It's a nice little rambling house that doesn't explode off the landscape." Sharing a courtyard at the rear elevation are the family room, at center, and the living room. Landscaping is by Michael Mushak.



"We decided to do a comprehensive renovation rather than build from scratch. There was the client's familiarity with the way things were."





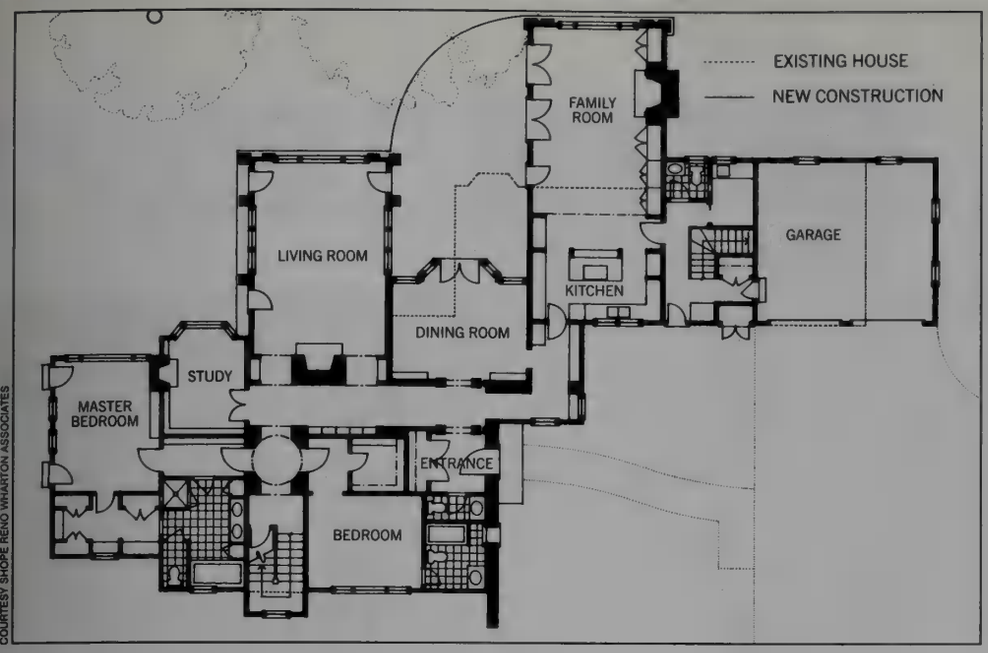
Before



In Progress

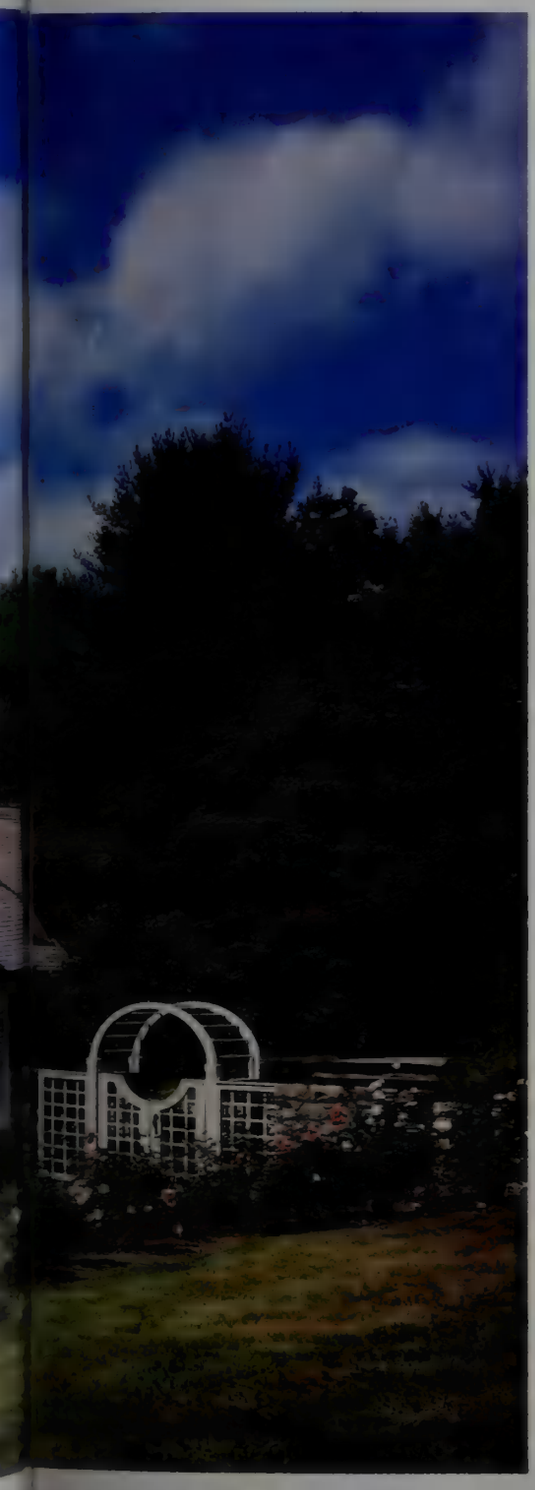


After



COURTESY SHOPE RENO WHARTON ASSOCIATES

LEFT: The first-floor plan illustrates that what had been "a cluster of incoherent, claustrophobic rooms" was opened up with added square footage and a series of visual axes.



"By infusing a ground-hugging house with elements that soar like trees, we reinforced its connection to the site," Wharton says. OPPOSITE LEFT: Along the side, the door to a guest bedroom was eliminated. OPPOSITE RIGHT: The stair tower addition to the bedroom wing is "almost a garden folly in its whimsy—but we didn't want to just tuck away the stair." LEFT: Painted white trim unifies the various components of the house.

The "sedate and quiet" elevation, as Wharton describes it, nevertheless features a commanding stair tower, whose height and function are emphasized by a vertical stack of windows that reveal the interior stair.

It is at the rear that the house hits its full stride, rambling asymmetrically and offset by three stone chimneys as it pushes out to the pond. Once closed to the property, this part of the residence now opens to the landscape through an abundance of windows and three sets of French doors. "The house is much more compatible with the site," the husband says. "As a result we spend a lot of time outdoors."

The renovation of the interior is equally intensive, if less dramatic. The architects (including project architect Elizabeth Jahn) were able to preserve much of the frame; and though they gutted every room but the study, the house largely conforms to the original layout, with the location and dimensions of the master bedroom retained exactly. At the same time, order was infused into what Shope calls a "warren of little rooms" with a central axis, which runs from the entrance hall through the length of the house, intersecting with the primary rooms.

On the first floor, the family room—the center of activity—faces the kitchen and breakfast area and is the only completely new addition. With its barrel-vaulted ceiling, oversize fireplace and two walls of windows, it exudes both strength and warmth. The dining room was resurrected from a cramped area that, as the wife says, "could comfortably seat four people" into a seventeen-foot-long room that is a focal point of the house. The living room, too, was transformed from an uninviting space ("If anything, there was too much light—the ceiling was a series of bubble skylights—and it was cold and forbidding," says Wharton) into an engaging room with oak flooring and its own fireplace.

"With a renovation that had such a terrific piece of land as a starting point, our primary obligation was not to any particular aspect of the existing building but to the site," Wharton comments. "Yet there's enormous satisfaction in having been able to hold on to whatever it was about the house that worked before. We stepped lightly—and ended up with a place finally deserving of its setting." □

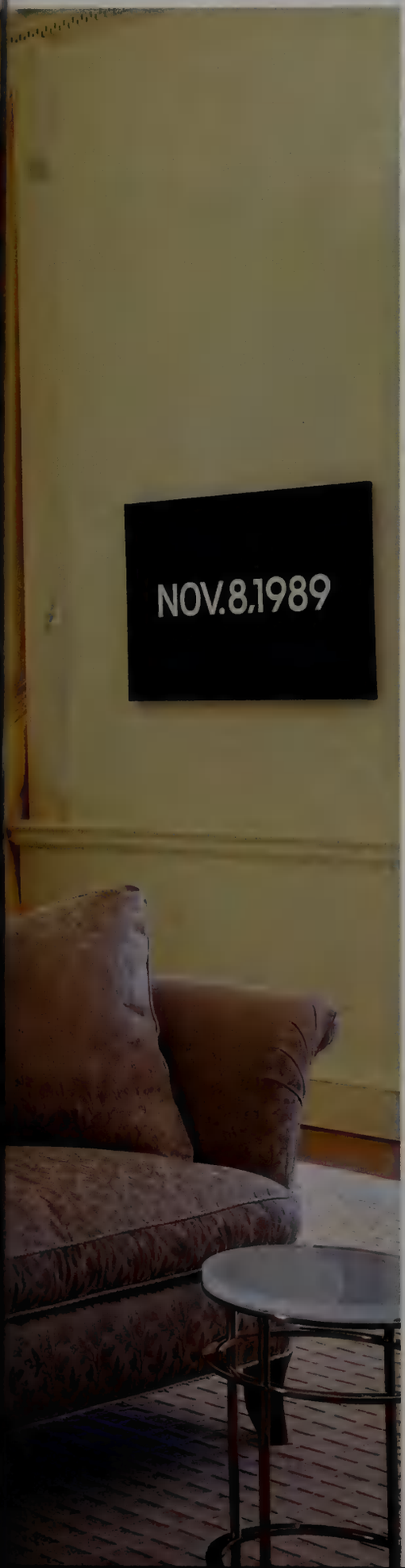
AN ELKINS REVIVAL

CLASSIC LINES AND CONTEMPORARY ART IN SAN FRANCISCO



After

INTERIOR DESIGN BY THOMAS BARTLETT
TEXT BY JOAN CHATFIELD-TAYLOR
AFTER PHOTOGRAPHY BY
CHRISTOPHER IRION





The Pacific Heights house of collectors Norman and Norah Stone (left) was built in 1927. BELOW: Thomas Bartlett was called in to preserve the spirit of the 1937 Frances Elkins interiors. FAR LEFT: Displayed in the living room are Andy Warhol's 1976 *10 Skulls*, a 1965 portrait by Gerhard Richter and On Kawara's *Nov.8,1989*. The scoop-back sofas and their fabric are from Lee Jofa.



BEFORE PHOTOGRAPHY COURTESY THOMAS BARTLETT

In San Francisco's joyous architectural disunity, Victorian houses and pseudo-Tuscan villas sit unembarrassedly next to Moderne stuccos and 1950s boxes. In the face of such eclecticism, guidelines blur, every newly purchased house becomes a tabula rasa, and the Victorian parlor may blossom with Mies van der Rohe or English chintz.

There are exceptions, however, when new owners show a respect for the past and restrain themselves from stamping a new identity all over the premises. A handsome Beaux Arts house overlooking the Golden Gate Bridge was the work of some formidable local talents. Designed in 1927 by Arthur Brown, Jr., co-architect of San Francisco's imposing city hall and the War Memorial Opera House, it was sold ten years later to another prominent family who lived there until the mid-1990s.

San Francisco art collectors Norman and Norah Stone used to drive by occasionally to admire it, even before they'd seen the interior. When the house finally did become available, they were the first potential buyers to inspect it. Making the decision took moments: The house was all they had hoped for.

Within a few days Norah Stone brought decorator Thomas Bartlett, who had helped her refurbish a Napa Valley farmhouse, to walk through the new acquisition, which was still completely furnished.

"As soon as I saw the central gallery, I turned to Norah and said, 'This must have been decorated by either Frances Elkins or Syrie Maugham, I'm not sure which,' " Bartlett recalls.

It turned out to be the work of Frances Elkins, one of the most important decorators in America from the 1920s through the 1940s. Born in the Midwest, she moved to the California coastal town of Monterey in 1919 and became, as Mark Hampton puts it in his book *Legendary Decora-*



LEFT: The dining room reflected Elkins's feeling for scale. BELOW: *Chaise Blanche Craquelée*, 1988, by Antoni Tàpies is on one wall. "The contrast between the classic interiors and the contemporary art is striking," says Norman Stone. Marie Douglass did the painting on the walls and chairs.

After

"We'd heard reports about the interiors," says Norman Stone, "so it was a pleasant surprise when we saw the inside." RIGHT: The original library. BELOW: Bartlett chose a subtle palette for the room, which Norman Stone uses as his office. Tàpies's 1960 *Horizontals in Black* is set above the fireplace.





tors of the Twentieth Century, "the first great California decorator."

She was influenced by Paris designer Jean-Michel Frank, whose console tables and leather-upholstered sofas and chairs often appeared in her designs. She, in turn, had a strong influence on younger designers, including Billy Baldwin and Michael Taylor. Her subtle palettes, comfortable upholstered furniture, selective use of antiques from different periods, imaginative combinations of fabrics and textures and occasional notes of large-scale glamour became the essence of California style.

Like her brother, Chicago architect David Adler, she had a pronounced taste for clean lines and symmetry, and her designs, no matter how luxurious, had a crisp, modern feeling. When Norah and Norman Stone purchased the house in 1994, the décor that she had created in 1937 still looked fresh and contemporary.

Realizing that they had one of the few remaining Elkins interiors in its original condition, the Stones decided to treat it as a modern masterpiece, restoring rather than transforming it.



LEFT: The couple decided to keep the card room, with its corner banquettes and shell sconces, much as they found it. BELOW: Richard Prince's 1986 *Cowboy I* is at right. Beyond the door, in the bar, are prints from a group of five 1975 photographs by Cindy Sherman. The oak paneling had dried over the years, so the walls were refinished.



Most important to them, Elkins's cool, spare interiors would provide the ideal background for their collection of avant-garde art. Norman and Norah Stone are art patrons in the grand manner. When Norman Stone discovered an unused subbasement in his new house, he promptly created an exhibition space. Where others might have parked cars, he has a Richard Serra leaning against a concrete wall and two large installations, one by Jason Rhoades, the other by Matthew Barney. "Where else would you show things like these?" he asks. And indeed, the couple see it as an installation space, where artists can display their work.

Upstairs, every room has at least one work of art. In the hall, two television monitors play Bruce Nauman's *Good Boy, Bad Boy*. In the living room, Andy Warhol's *10 Skulls* dominates one wall, while a sculpted flower arrangement by Jeff Koons sits on a table. In the card room and adjoining bar, appropriation art by Richard Prince, in this case based on Marlboro ads, and prints by Cindy Sherman hang on the walls.

"We collect cutting-edge contemporary art that reflects some difficult modern issues, such as AIDS, sexual





Elkins was known for combining textures and colors, prompting decorator Billy Baldwin to call her "the most creative designer we ever had." LEFT: The bar was created in a 1937 addition by Elkins. BELOW: *Untitled (Film Still #27A)*, a 1980 piece by Cindy Sherman, hangs beside the bar. Bamboo blind is by Hunter Douglas.



identity and mortality," Norah Stone explains. When the couple began collecting in the 1980s, they were interested in abstract artists from Jean Dubuffet to Jannis Kounellis. Since then they have added works by Joseph Beuys, Sigmar Polke and Andy Warhol.

They share their collection and their love of art generously. Major supporters of San Francisco's Museum of Modern Art, they frequently open their house to art tours and entertain visiting art experts.

When it came to updating the house, Bartlett didn't make any sizable structural changes. "We moved only one wall, to create an exercise room." After installing new wiring and plumbing, it was a matter of deciding what should be kept of the original décor. "We just kept asking ourselves what Frances Elkins would have done," Bartlett remembers.

Operating in this spirit, they were able to preserve such details as the palm tree pilasters in the entrance hall and the shell sconces in the bar—both inspired by Jean-Michel Frank. The card room and bar were kept exactly as they were, down to the pale blond wood card table and chairs and the leather-covered banquettes. Only the faded oak-paneled walls needed to be returned to their original warm color, which was found in a protected spot behind a door. The original zebra rug was replaced by an antique version found in a New York shop.



RIGHT: "The upstairs hall had been redone in the 1950s, and all the detailed woodwork was covered up," explains Norman Stone. "We restored it to the original." BELOW: Now an exhibition space, it features contemporary works by, from left, Richard Prince, Robert Gober, Jeff Koons, Dan Flavin, Eva Hesse and Mike Kelley.



Old baths and kitchens tend to require immediate remodeling, but when Norah Stone walked into the master bath, she says, "it was perfect," down to the 1930s silver-leaf wallcovering, the glass moldings made by Steuben and the polished cork floor, warm to the touch and comfortable to the foot. Even the kitchen, with the addition of new flooring and appliances and a coat of paint, is just as it was.

Not every Frances Elkins signature survived, however. Two of her beds, canopied with fishnet and festooned with ball fringe, had begun to sag after almost sixty years. Bartlett eliminated them along with a flowered rug and gave the room a monochromatic palette. The master bedroom got a similar update, with prints and antiques giving way to creamy leather and contemporary art, although the sconces, the commode and an armchair are original.

Most changes were fairly subtle. Bartlett retained Elkins's pale colors, only replacing some gray fabrics with pastel yellow draperies and upholstery and painting the living room's chalk-white walls a warmer ivory white. Dark Oriental carpets and patterned rugs were replaced with lighter floorcoverings. "The main concern was to make the house work for their art, so everything was kept very subdued," he notes.

Bartlett says that he wasn't disturbed about working in another designer's style. "Knowing that Frances Elkins was one of the major designers in this century, I felt flattered to be following in her footsteps. I think we saved the best of her work here." □

RIGHT: Topped with fishnet and trimmed in ball fringe, the beds in the guest bedroom were an Elkins favorite. BELOW: Bartlett replaced the floral rug with a neutral carpet and designed a simple canopy treatment for the bed. At upper right is Bruce Nauman's 1970 *Studies for Holograms*. McGuire cane chair and folding tables.



fter

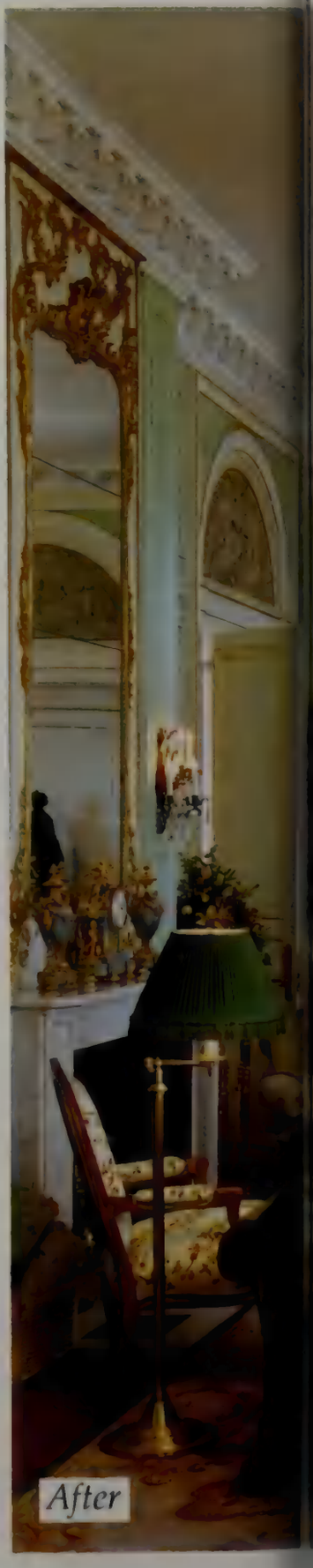
RENEWAL IN NEWPORT

PERIOD SPLENDOR FOR A HISTORIC COTTAGE





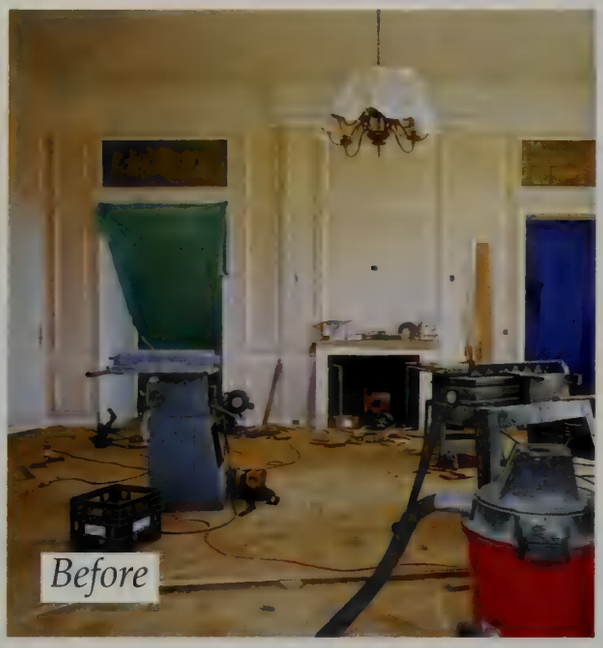
The most traumatic event for a Newport cottage built in 1936–37 was not the hurricane of 1938. Nor was it the hurricane of 1954. It was the condominium conversion that occurred in the 1980s. In 1986, after the house had languished for a number of years, its owners began creating six luxury condominiums out of its approximately 34,000 square feet. Four condominiums were completed before the market collapsed and the house was taken over by a bank. But the damage had been done. A series of architects had subdivided spaces and removed many of the wood moldings, plaster cornices and other architectural details that gave the cot-



TOP: Seafair, a Newport cottage built in 1936–37, was designed by William MacKenzie to replicate a French château. ABOVE: The living room's moldings were obliterated during the house's 1980s condominium conversion. RIGHT: John Grosvenor and Jon-Paul Couture of Newport Collaborative Architects restored architectural details throughout the house, and Richard Nelson filled it with French-style furniture.

INTERIOR DESIGN BY RICHARD NELSON, ASID
ARCHITECTURE BY JOHN K. GROSVENOR, AIA, OF NEWPORT COLLABORATIVE ARCHITECTS
TEXT BY SUZANNE STEPHENS BEFORE PHOTOGRAPHY BY BILLY CUNNINGHAM AFTER PHOTOGRAPHY BY RICHARD MANDELKORN





ABOVE: The dining room floor was destroyed by the hurricanes of 1938 and 1954. RIGHT: The team installed a handmade *parquet de Versailles* floor, sponge-painted the walls and glazed the moldings to achieve a hue "that flatters people dining here," says Nelson. The grisaille overdoor panels are original. Stark carpet. Brunschwig & Fils chair fabric.

"We wanted to take the house as far back to its original state as we could," says the wife.

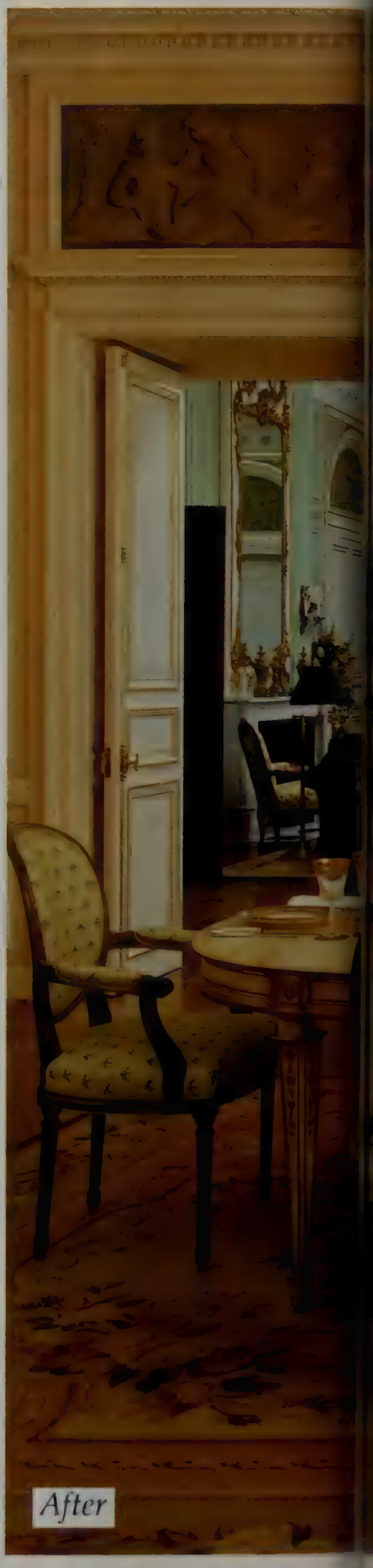
tage's interior so much of its character.

The house sat empty for several years until the current owners, a couple from Connecticut, purchased the central portion and the west wing in 1992. Shortly afterwards they brought in an architectural firm, Newport Collaborative Architects, which had renovated a number of Newport cottages, and an interior designer, Richard Nelson, who had worked with the Preservation Society of Newport County on many of their major projects. "We wanted to take the house as far back to its original state as we could," says the wife, "yet still have it work for us."

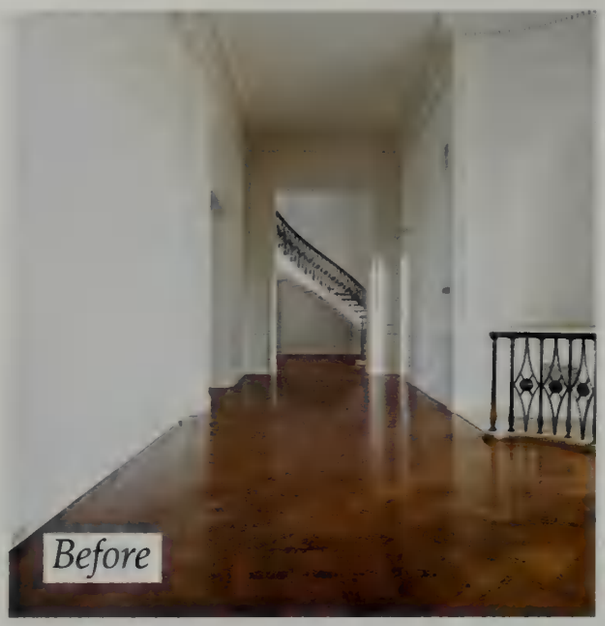
Recalling his first glimpse of the house following its make-over in the 1980s, Nelson says, "The interiors looked just like some new commercial hotel. They'd been destroyed. Old ornament was replaced by new honey-colored wood trim that looked like the inside of a motorboat." John K. Grosvenor, a partner in Newport Collaborative Architects, concurs. "The new details were schmaltzy and the materials were bad," he says. "The architectural changes had disrupted the flow of major spaces. The feeling just wasn't the same."

Nevertheless, it didn't take much imagination to see why the couple coveted this French château–style house known as Seafair. Built of beautifully textured fieldstone walls and topped with steeply pitched slate-covered mansard roofs, the house has majestic proportions and is situated on nearly nine acres. To describe the house's panoramic view of Rhode Island Sound as "commanding" would be a serious understatement.

Designed by architect William MacKenzie, Seafair—or Terra Mare, as the house was originally named—was built for Mr. and Mrs. Verner Z. Reed, Jr., of Pinehurst, North Carolina. Not surprisingly, the Reeds' enchantment with the waterfront location diminished after the ravages of the 1938 hurricane. An integral part of the summer colony that repaired to Newport each summer, the Reeds soon left Hurricane Hut, as the house was







LEFT: "We got rid of all the ill-planned 'improvements,' " says Grosvenor, who removed an awkward stairway and restored the grand staircase to its original configuration. BELOW: Staying faithful to the first residents', Mr. and Mrs. Verner Reed's, concept of the house, Nelson placed John Shehan's mural of the owners' Connecticut farm where the Reeds had hung an oil of their Virginia farm. Stark carpet. Scalamandré chair fabric.

OPPOSITE ABOVE: The master suite was created from what had been two bedrooms, two baths, a dressing room and a hallway during the Reeds' tenure. OPPOSITE BELOW: Nelson custom-designed the headboard to achieve "the look of a French country summer bedroom." Fabrics on bed and baldachin by Robert Allen; trim by Schumacher. Fabric on chaise by Brunschwig & Fils; trim by Robert Allen.

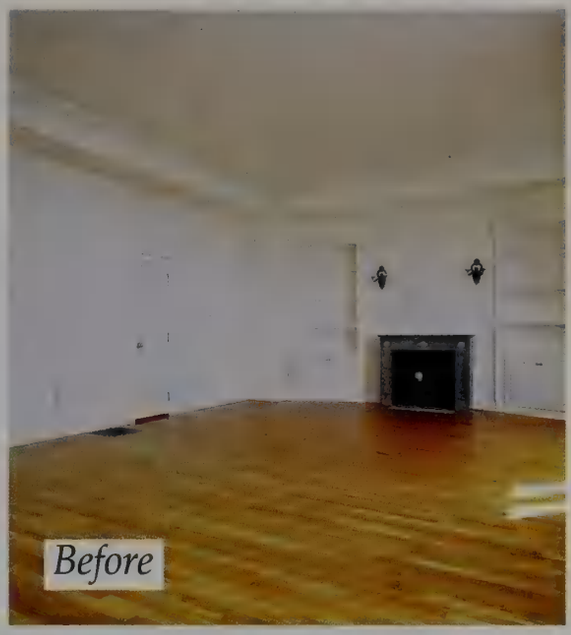


eventually nicknamed, for a nearby cottage on higher and drier land.

When the current owners saw the house, "the possibility of hurricane damage didn't occur to us," the wife explains. "I'd loved the house since I was little, and one day we were driving by and there was a For Sale sign. That was it." The major drawback for the couple was that they were unable to purchase the east wing, which contained the library and one of the master bedrooms. But the ownership arrangement still left them with a respectable 21,000 square feet on four floors. Included within their portion were the original reception hall, living room, dining room and stair hall, and ample space in the former servants' quarters in the west wing for a new library, kitchen, informal dining area and family room. Upstairs was a master bedroom with its own dressing room and bath and five additional bedrooms. The third floor contained a billiard room and a recreation room, and the top floor held a study. Clearly, there was still space to move around.

The house is entered today as it originally was, off Ocean Drive, where an oval entrance court is embraced by the curved wings of the house. Immediately inside, an expansive reception hall, as august as any number of

continued on page 180





A ONE-ROOM WONDER

ALEXANDRA PENNEY REWRITES A BOXY VILLAGE HIDEAWAY

INTERIOR DESIGN BY JOHN RYMAN
TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY BILLY CUNNINGHAM



Alexandra Penney's feeling newly minted these days—she's biresidential in Manhattan again. Having awakened one morning last May "spiritually immobilized," she diagnosed her malaise as mis-en-scène related. It wasn't her apartment that was getting her down: In its height and light it was, if she said so herself, "aerodynamically perfect"—and hadn't its simple muted elegance inspired the artist Robert Rauschenberg to compliment her on her "undertaste"? And as for her building, it was none other than River House, the legendarily luxurious limestone-and-brick apartment house that mounts in towers to the sky from the river at East Fifty-second Street. It was the neighborhood that was enervating Penney. "There are no bookstores, no cafés," she lamented. "There's no animation in that part of the world at all." What she wanted seemed impossible—to keep her apartment and at the same time give the East Fifties the slip.

She remembered with nostalgic affection the days of her first youth, some twenty-odd years before, when she had led a double life alternating between her midtown apartment and her lower Manhattan loft. (A roving editor at *Vogue* at the time, Alexandra Penney had yet to produce her steady stream of best-selling books, including *How to Make Love to a Man* and *How to Make Love to a Man [Safely]*; further ahead of her lay an editorship-at-large at Bantam Books, and beyond that, the position of editor-in-chief of *Self* magazine.) Everyone she knew back then satisfied the desire to have two houses by buying in the country, and no one thought anything of it. But why, Alexandra Penney had asked herself, should she bother to leave town to have a second place when she could have it right here in the city? So she had gone ahead and taken on a kind of intra-city dual citi-



"It's a downtown getaway from my uptown life," says author and former *Self* magazine editor-in-chief Alexandra Penney (left) of her one-room apartment in Greenwich Village. ABOVE: "It was a boring closet with windows." OPPOSITE: In the dining area, as throughout, Penney wanted "patterns to crash into patterns." Colefax and Fowler chair fabric.


After









TOP LEFT: "The walls had been gray white with handprints all over," says Penney. "We painted them coral to warm up the space." ABOVE LEFT: John Ryman, a stylist whom Penney gave six weeks to do the design, hung two paintings by Penney in a sitting area. Brunschwig & Fils pillow fabric. TOP RIGHT: "It was too small for even a double bed," Penney notes. ABOVE RIGHT: Ryman added informal architectural elements, including fruitwood columns he sawed in half and a bookcase he built out of the closet doors. "*Everything* is recycled or previously owned," says Penney. A three-quarter-size bed just fits into a corner. Clarence House drapery fabric. Karastan carpet.

zenship. She recalled how good she had felt not being tied down to—well, any one block association. It had been exhilarating to have to stop and think when someone asked her where she lived, and then to contemplate which types of people to give which address to—and where to vote. Now she pledged, "I'm going to cure myself by getting another place downtown," and felt a surge of galvanic current at the mere thought.

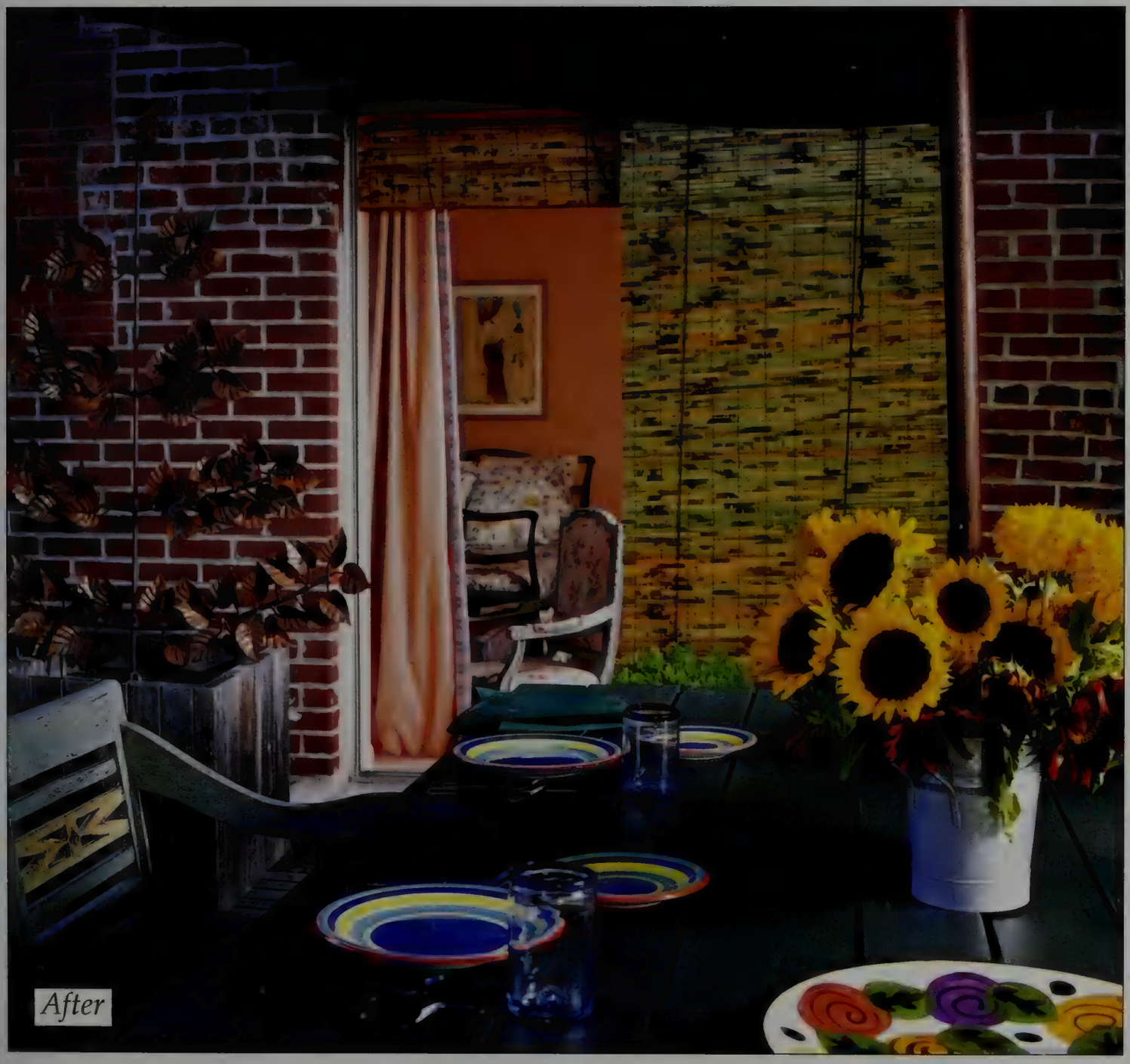
An apartment advertised in that very next Sunday's *New York Times* real estate section promised to meet all her requirements: "huge terrace, small studio, great Village location." The ad led her to a handsome Beaux Arts building off lower Fifth Avenue, where Penney proceeded to satisfy her already committed curiosity. "I walked in and the agent who was showing it said, 'Don't I know you?'

continued on page 181

"It was like a big walk-in freezer—with a deck," recalls Ryman.

RIGHT: "It's remarkable to find a terrace this big for a one-room apartment," says Penney. BELOW: A giant picnic table, which Penney uses for dining and working, was constructed "with two-by-fours and painted green," she says. "It hides the two *ugly* air-conditioning vents." Ryman enclosed the dining area with planting boxes that hold wrought iron trees ("I don't have time to water real ones," says Penney) and covered it with a center-pole tent.







The Gainsborough Studios on Central Park South is one of New York's most mouth-watering architectural confections. Its delicious stone slatherings of arches and paillettes, mosaic and bas-relief, pediments and capitals, frame a dozen double-height windows. Built in 1908 as studios for very lucky artists, the front apartments are among Manhattan's most delectable real estate, with views that stretch out over the trees in Central

"We wanted the living room, dining room and balcony to be one multifunctional room," says designer Carey Maloney of a 1908 New York apartment he reworked with architect Hermes Mallea. ABOVE: Maloney, right, and Mallea. BELOW: The paneling was painted to lighten the space. RIGHT: A limestone mantel softens the fireplace.



BEFORE PHOTOGRAPHY COURTESY M (GROUP) INCORPORATED





NEW VIEW FOR CENTRAL PARK

UPDATING A LOFTY LANDMARK SPACE IN MANHATTAN

INTERIOR DESIGN BY CAREY MALONEY ARCHITECTURE BY HERMES MALLEA, AIA
TEXT BY SUSAN CHEEVER AFTER PHOTOGRAPHY BY PETER AARON/ESTO





ABOVE: The designers replaced the balcony's brass rail with a banister "more sympathetic with the architecture," says Maloney. RIGHT: The sitting area includes an 18th-century screen and Anglo-Indian chairs, with cushions from Edelman Leather. Club chair silk, Jim Thompson. Christopher Norman sofa fabric. Stark carpet.

Park and graceful interior second-floor balconies. "There are just a few buildings that have this kind of aura," says Carey Maloney, who with architect Hermes Mallea, his partner in the New York–based firm M (Group), recently renovated an eighth-floor apartment. "This is one of the great New York buildings."

Five years ago the apartment was put on the market by a bachelor who had decorated it with brass railings and oak paneling, the fittings and furnishings of an elegant men's club. The woman who owns it now looked at it and fell in love with it then—but passed it up for personal reasons. "I never forgot it," she says. Last year when she heard it was back on the market—it had changed hands twice but had never been lived in—she found it irresistible. But could a distinguished widow with other homes, in Los Angeles and Palm Springs, a grandmother with a passion for the theater, live in rooms designed for a single man?

"The renovation all began with my grandson," she remembers, standing in the apartment's huge front room. "I looked up at the single brass railing





LEFT: The staircase lacked distinction. BELOW: By extending the turned wood banister down the stairs and the woodwork beyond the living room, the designers tied the different spaces together. A 19th-century Chinese elmwood sideboard rests on an antique Sarouk carpet.





LEFT: The dining area had few interesting details. BELOW: Mallea designed "simpler vertical panels to give height to the space," says Maloney. Paul Frankl chairs from the 1950s are set around an American Empire dining table. Jack Lenor Larsen chair and banquette fabric.



across that balcony, and I was worried that it might be dangerous for a little boy. I realized that it had to be changed." What started with adding spindles to a railing ended with a transformation of the entire apartment, from the pubby, clubby elegance of wood and brass to a soothing mélange of greens and beige set off with Oriental panels and screens.

When Maloney and Mallea first saw the apartment, they knew that one of their principal problems would be the oak paneling that stretched around four walls of the front room, ending halfway up each wall at the level of the balcony. "It was like a box without a top," Maloney says. The three areas in the large front room—the dining room, the balcony and the living room—were visually divided into separate spaces by the walls of golden oak. "What we wanted to do," Maloney says, "was to get those three spaces turned back into one big room—the way it should have been in 1908. The bones needed to be brought back."

But paneling is a problem that Maloney and Mallea have learned to handle with care. "You can't just walk into a room and say, 'I'm going to paint this paneling,' or, 'This panel-



LEFT: "The existing balcony bookcases were removed and new bookcases were added and extended along the south and west walls," says Maloney. BELOW: French tub chairs, Christian Liagre stools from Holly Hunt, with Edelman leather, and a sofa with Cowtan & Tout fabric surround the low table.



ing . . . ugh,' " notes Maloney. "The clients always want to keep the paneling. You have to go slowly, you have to work up to it." Maloney knew the paneling had to go; he also knew his client would not agree. "There's something sacred about wood," she muses.

The designers' cause was advanced when the owner's friend playwright Wendy Wasserstein cracked that the place looked like the Yale common rooms. At first, after a little gentle urging, the owner agreed that it might be a good idea to strip and repaint the paneling. Maloney and Mallea obediently drew up estimates for this work. "I was sitting in the kitchen when I saw those projections," the owner recalls. "I said, 'Why don't we just paint the paneling!' Carey looked so relieved. I don't think I've ever seen him look so happy."

Room by room, the dark, rich tone of the apartment was transmuted into the sweet lightness of a pistachio marzipan. First the paneling was painted with the palette of green and khaki



ABOVE: In the master bedroom, the designers added a mantelshelf and rebuilt the bookcases. BELOW: "With the help of colorist Donald Kaufman we chose a golden off-white palette to increase the sense of space," says Maloney. "We wanted it to feel tranquil." Clarence House drapery fabric. Stark carpet.

selected for the apartment by colorist Donald Kaufman. "We wanted natural colors because the space is so dramatic," Maloney explains. One wall was covered with an eighteenth-century Chinese screen from the client's Los Angeles house.

Across the room, next to a nineteenth-century Italian chair and a soft seventeenth-century French limestone mantelpiece, the designers put a carved nineteenth-century Spanish trunk they had spotted by the owner's swimming pool in Palm Springs. More painted paneling designed by Mallea, along with moldings and bookcases, unified the room formed by the

continued on page 179





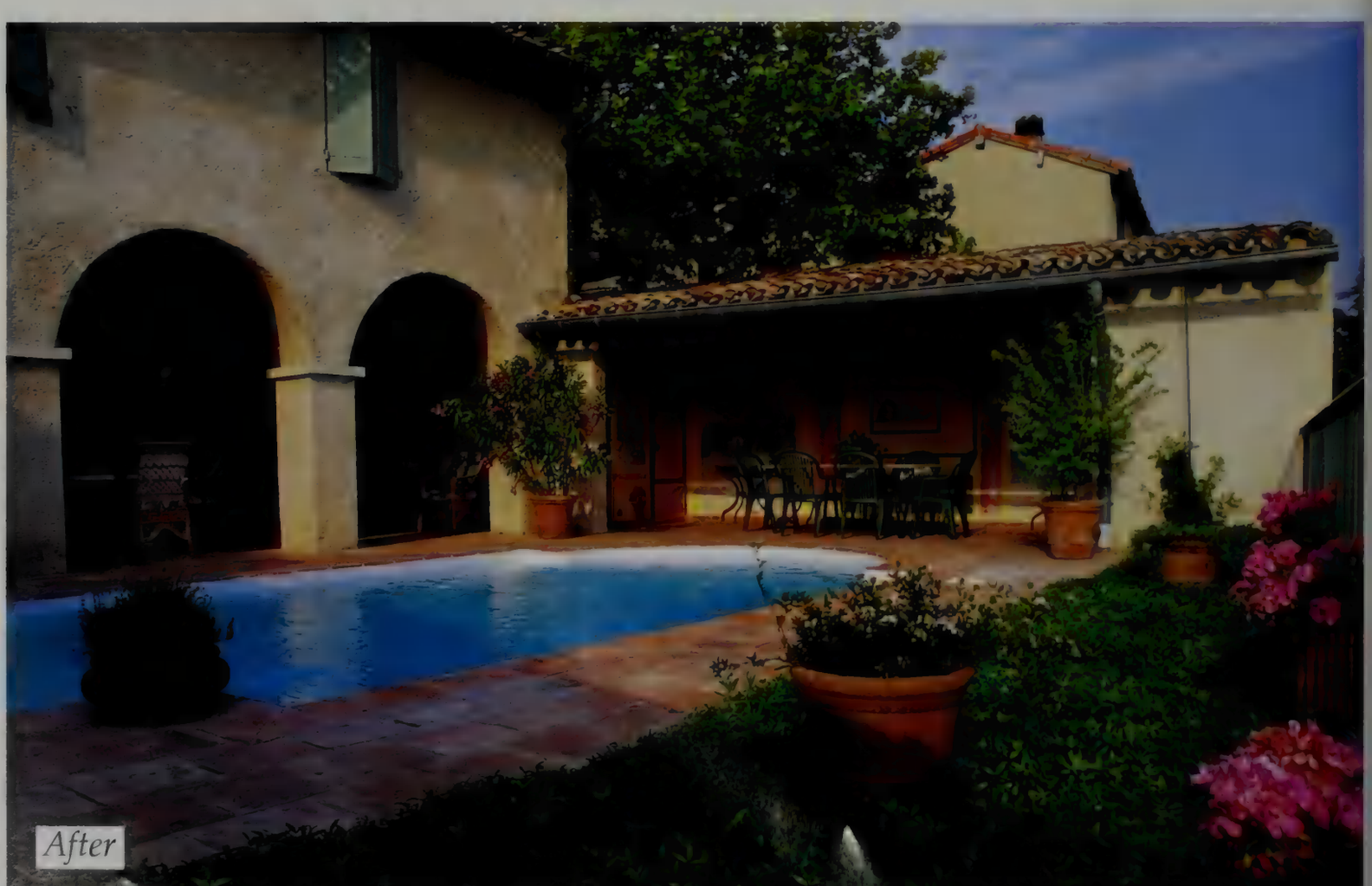


"The place had been abandoned for more than fifty years," says Terry Avery (above) of a 17th-century shepherd's house he restored in Provence. "It was in shambles." RIGHT AND BELOW: He replaced a "weed-choked garden" with a pool and terraces.

TWO YEARS IN PROVENCE

PAINSTAKING RESTORATION RECLAIMS A CHARMING RUIN

TEXT BY NICHOLAS SHRADY PHOTOGRAPHY BY WAYNE ROWE





"Shepherds lived on the second floor, and animals were housed in the vaulted rooms below." ABOVE: To eliminate late-19th-century modifications, Avery removed the plaster surfaces and a wall and opened up three arched doorways, which inspired the house's name, La Maison des Arches. BELOW: The space now contains living and dining areas.

The villagers of Ansouis, located in the Lubéron section of Provence, have a word to describe their American neighbor Terry Avery: He is a *chineur*, that is, someone who rummages in search of treasure. The label refers not only to Avery's penchant for hunting down art and antiques in the flea markets and shops of the region but also to his transformation of a near ruin into one of the most charming houses in the village. "It's not a disparaging title," says Avery, who divides his time between Provence and Greenwich, Connecticut, where he teaches French, "particularly if after the rummaging you come up with the treasure."

When Avery found La Maison des Arches (the House of Arches) a decade ago, it marked the end of a two-year search. Although the seventeenth-century house was in a ramshackle state and hadn't been inhabited for more than fifty years, Avery was enamored of the hilltop village of Ansouis. The house also met his three principal criteria: "It had a magnificent view," says Avery. "I'd always dreamed of owning property in the south of France with vine-





ABOVE: "I knocked all the plaster off the limestone myself with a pick and hammer," Avery notes. "It took me two and a half months, working all day, every day." BELOW: Glass doors and windows, built into the three-foot-thick walls, admit light from a southern terrace. Avery restored the exterior stucco, which was original to the residence.

yards and fields of sunflowers and wheat. Now that's precisely what I look out on from my windows and terrace. There was also sufficient terrain to build a swimming pool, and because it was to be a seasonal retreat, I wanted a place that would require low maintenance."

While others might have balked at embarking on a restoration effort in a foreign land, Avery was undaunted. He relied on his fluency in French as well as his experience renovating a 1696 American saltbox in Darien, Connecticut. "Although the houses date from more or less the same period, they're very different," he says. "The Connecticut house is clapboard and shingle, and this is limestone. But in Darien I worked alongside the craftspeople and laborers and learned what the restoration of a centuries-old structure entails. When I took on the Provence property, I was able to choose a good team of workers and communicate what I wanted."

The Ansouis house is midway up a precipitous slope that leads to the village's sprawling Château d'Ansouis (see *Architectural Digest*, October 1985). "The houses are built one against another, in domino



BELOW: "Although the second floor required almost complete rebuilding, I kept basically the same floor plan and room sizes." BOTTOM: Avery tore out the cabinetry in the library, then expanded a small window "to give symmetry to the façade." He found the terra-cotta tiles, old beams and stone mantelpiece at an architectural salvage firm.



fashion, all the way up the slope," he explains. "My house holds up not only the house behind me but a whole progression of houses. I had to reinforce the foundation and the walls to prevent half the village from crashing down on me!"

The first floor, which once sheltered a shepherd family's animals, now contains Avery's living and dining areas. He knocked down a wall to create one continuous space, stripped away plaster to reveal the honey-colored limestone and highlight the room's sturdy vaulted ceiling, and exposed three wide arched openings to provide access to the terrace and admit light from the south. "The arches had been closed off over the centuries," says Avery. "They are, in fact, an uncommon architectural feature in Provence and more typical of the houses of Tuscany or northern Spain. I had to convince the authorities at the Beaux Arts commission in Avignon, which oversees all restoration in the region, that the arches were original. In the end, I decided to name the house La Maison des Arches."

Avery was careful to use only old materials: The terra-cotta tiles on the floors, the beams in the sec-



BELOW: "Roofs were often allowed to cave in, since that removed the property from the tax rolls." BOTTOM: "After a lengthy search, I found a man who knew how to apply plaster in the old way," says Avery, who used the technique in the guest bedroom. "Because plaster once had animal hair in it to bind it, the walls have a rough, uneven look."



ond-floor bedrooms and the hearthstones and bricks for the chimneys all came from local architectural salvage firms. Finding genuine materials wasn't always easy and is one reason the restoration required two full years. "If I were to offer a single piece of advice to would-be renovators, it would be to proceed with patience," notes Avery. "Doing the right thing takes time."

It was the search for furniture, works of art and *objets trouvés* that brought out the true *chineur* in Terry Avery. For the past several years he has organized antiquing tours for small groups of clients, some of them professional antiques dealers, whom he puts up at La Maison des Arches. The interior of the house shows just what one can uncover in the shops, flea markets and auctions of Provence: The library contains a pair of leather chairs from the 1930s that Avery happened upon at a flea market in Marseilles; the living area includes a Louis XVI marble-top side table from a nearby shop and a low table that he fashioned himself from odd pieces that he collected at a small local flea market. "The overall effect is not that of a period interior," Avery observes. "I'm not



BELOW: "I redistributed doorways to make a private suite for the master bedroom." BOTTOM: Avery painted the room blue and yellow—"Provençal colors," he says. A terra-cotta bust from the International Antiques Fair in Avignon rests on a Directoire commode Avery found in Aix-en-Provence. The bedside table and the mirror are also from Avignon.



too strict about conforming to a single style. The object is to combine pieces in an original way."

The single constant in Avery's design is a collection of eighteenth-century engravings that hang in the library and bedrooms. Many of these portraits, nudes and landscapes are based on paintings by some of the most fashionable artists of the day, as is the case with the port scenes by Joseph Vernet in the library. "The aristocrats possessed the originals, and these were created for the well-to-do bourgeoisie," Avery explains. "Only recently have they begun to be sought after and collected in their own right."

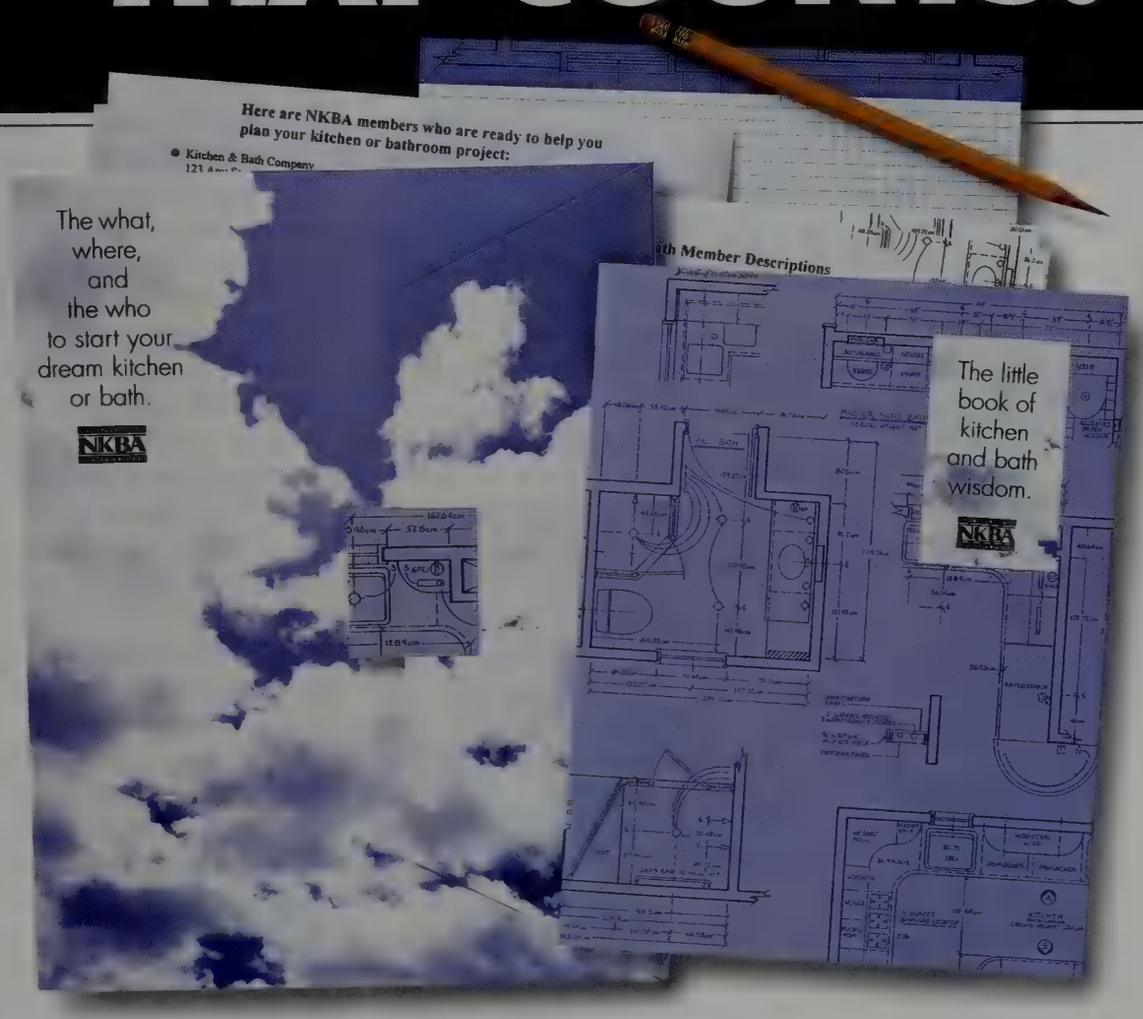
Curiously enough, one of Terry Avery's favorite rooms is not in the house at all. It is a covered poolside terrace where he entertains in summer. The walls of this open-air room are painted with frescoes of Pompeian scenes by artist and set designer Pierre-Yves Leprince. From the terrace there is a generous, unobstructed view of the Provençal countryside. "I first fell in love with Provence for its landscape and light," Avery recalls, "and despite all the charms of the house, that's still what captivates me most." □





Avery shored up the terrace retainer wall with reinforced concrete, then jackhammered through the solid limestone bedrock to create the swimming pool. "Since there was no street access, we had to lift in all the materials, including the handmade terra-cotta tiles, with a crane. This was not an endeavor for the fainthearted."

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INVESTING A BEAUX ARTS STRUCTURE WITH A MODERNIST SPIRIT

continued from page 107

once observed, architecture is really a sartorial matter, a question of cuffs, collars and other terminal points. "Gary's interest in design really opened up a whole range of opportunities," says Hauptman.

Like many of the great Neoclassical buildings in France that are grand without being large, the former American Security branch bank had—when the architects got down to their calculators—only 1,600 square feet of floor space (about the size of a smallish loft). Subdividing that space into three areas, and halving the ceiling over the kitchen to accommodate the study above, risked diminishing its openness. It also risked conventionalizing the interior, breaking it into the normal rooms of a normal house.

To maintain the volume and create the illusion of spaciousness, the architect resorted to a device used in Japanese gardens: borrowing interior views. Between the living room, kitchen and dining room, he left out walls altogether or built partial-height partitions to allow each room to open into other areas. Still, he left just enough wall area so that spaces are not so porous that they compete visually with the art: There is never a visual pileup of paintings receding in the distance. Hauptman also detached nearly everything from the walls. "What is new inside should be separate and distinct from the envelope," he says.

Mintz favored a neutral palette, which helps discipline the interiors so that the layered spaces do not become busy. Despite its neutrality, the palette is rich, with three shades of gray paint on the stair railings alone. Floors in the kitchen and dining area are a matte gray ceramic tile, and in the kitchen, the front of the fireplace is an unfinished but oiled industrial-grade diamond-plate steel. The interiors, then, defer to the colors of Mintz's art, which is dominantly abstract and ranges in hue from Fauvist to subliminal. A row of Josef Albers's color studies marches from kitchen to dining room without being overpowered.

In this context, the cherry Shaker cabinetry the architects used throughout the house does double design duty, acting first as a clean-lined bridge between the traditional style of the bank and the modernist interiors, and then warming the grays and blacks with rich hues of natural wood.

It has been said that the test of an architect is his staircase. The prominent staircase Hauptman located in a window bay of the dining room elegantly and eloquently introduces the high-tech components and details that typify the adjoining study and the bridge to the master bedroom. Materially, the staircase, bridge and frame for the study are all of a piece, built in steel painted electrostatically. Nickel-plated sleeves with plated cap nuts cover the ends of the railings—the treatment lightening the appearance of the structure.

In order to avoid an awkward stair landing, Hauptman angled the back edge of the study and the bridge itself. This single expedient establishes a geometric exception that plays—like a joker—in episodes throughout the otherwise geometrically consistent house: Shifted angles appear in the entrance floor, at the kitchen counter and in a bluestone terrace set in the garden.

But the wit in the design lies in the steps of the staircase and the floor of the bridge and study, all of which are made of perforated metal and supported by open-web steel trusses. The holes in the metal give the surface just enough transparency to convey the sense of walking on air: At night thousands of tiny lights project through the metal and dot the floor and the ceiling, creating a surrounding constellation.

"Nobody could build this kind of classical structure today," Gary Mintz concludes. "Adapting a building forces you to think imaginatively—usually a leftover like this would be turned into a 7-Eleven or be torn down.

"I had two reactions when we finished," he continues. "I was sorry that it was completed, and I couldn't quite believe I owned it." □



UPDATING A LOFTY LANDMARK SPACE
continued from page 169

balcony with the larger living room space. Below the balcony, supporting beams were broadened to become columns that frame the paneled dining room's built-in banquette.

The rooms at the back of the apartment are as homey and small in scale as the front room is theatrical. The master bedroom, with its view of roofs to the south and its exposed-brick wall, made Maloney think of California. He envisioned a driftwood mantelshelf—or the gnarled wood of the master carver George Nakashima. When Maloney called around trying to locate a Nakashima, he was told that Nakashima's daughter, Mira Nakashima-Yarnall, still runs the Nakashima workshop in New Hope, Pennsylvania. Designers and client spent a day at the workshop choosing pieces of black walnut, which were carved and used for the bedroom mantelshelf and headboard. Maloney and Mallea complemented these sinuous, hand-carved pieces with 1940s leather-and-wood Scandinavian chairs, nineteenth-century Chinese tables and eighteenth-century Chinese panels. "Everything in the room has a sympathetic use of wood; it all has the same aesthetic," Maloney says. "It's a calm room."

Through color and proportion, the designers have made the apartment's dramatic 2,500 square feet into a comfortable home for one person. The owner can sip morning coffee on her balcony and watch the early light on the trees in Central Park. She can give dinner parties at her American Empire dining table while the city sparkles below. She can entertain her daughter and grandson, using the balcony and the small room behind it as a guest suite, and then she can retire to the meditative quiet of her bedroom at the back. "When we decorate a home," Maloney says, "the person who lives there looks good in it without trying." The owner, sitting in front of one of her Chinese screens, agrees. "This has always been an extraordinary space," she adds. "Now it's *my* extraordinary space." □

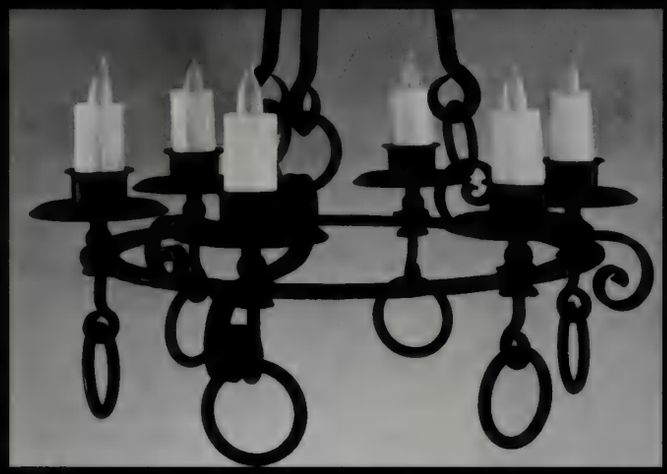


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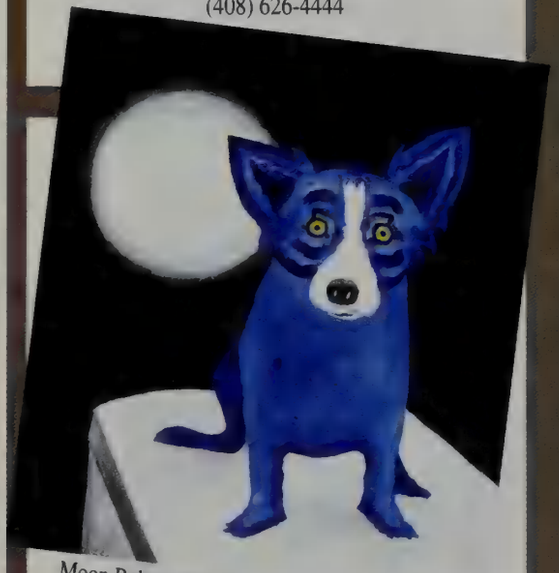

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PERIOD SPLENDOR FOR A HISTORIC COTTAGE

continued from page 157

Beaux Arts–style Newport cottages, formally welcomes visitors. Immediately behind it is the living room, a twenty-by-forty-five-foot space that opens onto a glassed-in loggia overlooking the water.

The condominium conversion had left this room with little original architectural detail except for the doors. As a halfhearted gesture to grandeur, the wood floors had been replaced with marble tiles. "The living room looked like a mausoleum with all that marble," Nelson recalls. "The walls were also stark white. Thick marble slabs had been slapped up around the fireplace. It looked like the entrance to a crypt." Both the interior designer and the architects knew that this was a far cry from the Reeds' interiors, which they had seen in photographs left to the Preservation Society of Newport County.

In the living room, the team installed a handmade *parquet de Versailles* floor that replicates part of the original wood found in the entrance hall. John Shehan, a decorative painter from the Newport firm Shehan & Estabrook, finished the walls in a pale green strié glaze that creates a subtle wood-grained effect. He also glazed and gilded the moldings and marbleized the baseboards. "Glazing the wood moldings gives them depth and accentuates the detail," he says. The finishes further reinforce the impact of the living room's overdoor panels, which Mrs. Reed, an artist in her own right, had painted.

The furnishings assembled by Nelson show a strong predilection for things French. "Louis XV and XVI furnishings were typical of the taste of the period when the house was built," says Nelson. "We wanted to evoke that era." The occasional exceptions, such as a Dutch painted leather screen from 1740, and the comfortable sofas and armchairs, generate a softly eclectic appearance that keeps the room from looking too stiff. A good number of the French-style pieces are actually Newport summer furniture, Nelson points out. "We found some late-nineteenth- and early-twentieth-century reproductions of classical French furniture at auctions and had them restored."

The dining room adjoining the living room had retained its fireplace surround from the precondominium era, along with two early-nineteenth-century French grisaille overdoors put in by the Reeds. The floors again needed to be resurfaced with *parquet de Versailles*, and plaster cornices were reconstructed. The walls were sponge-painted a soft peach tone. Wood moldings, which were still intact, were given a glaze finish, and the baseboards were marbleized. "The original baseboards in these rooms weren't marbleized," Nelson acknowledges, "but this way they have more zing."

Nelson designed some of the furniture himself, such as the console in the reception hall, which was scaled to the hall and the mural behind it. "The console was not only glazed but antiqued, distressed and gold-leafed," notes Shehan, who also painted the primitive-style mural depicting the owners' Connecticut farmhouse. "We basically had no period furniture going into the house," says the wife, "so we really began to collect from scratch. It was fun to see the pieces we picked up here and there be brought back from nothing by the decorative paint finishes."

Upstairs, the architects created a new master suite out of existing bedrooms, baths, a dressing room and a hallway, brightening the rooms with vibrant shades of ivory, pink and green. The most compelling feature, however, is the terrace that opens off the bedroom, offering sweeping views of the water. "The balcony definitely sold us on the house," the wife contends.

In its latest incarnation, the Newport cottage has regained a good measure of its former dignity. "The house is striking," says Shehan. "In the summer, you always see lots of cars stopped out on the road so people can take photographs. It really captivates the imagination." □

ALEXANDRA PENNEY REWRITES A BOXY VILLAGE HIDEAWAY

continued from page 160

And I was sure what he was going to say next was 'Sex books!' but he said, 'Didn't you live on West Broadway with a Norwegian elkhound for twelve years?' That clinched it. Besides, it was the week before my birthday and I felt like giving myself a present."

A young student had been living in the fourteen-by-eighteen-foot room, she was told—as if to explain the paint on the floor and the handprints on the walls. "It was dirty," Penney says. "No, it was grimy. But I saw light and outdoor space. I knew it was right—I knew in one minute. Usually I agonize about things for at least a day." Renting the apartment instantly lent Penney energy. "I think you have to do things and find out where they take you. This was an adventure," she offers, "because it was open-ended—I mean, I had absolutely no idea what I was going to use it for."

Penney did, however, have some ideas about how best to decorate that small studio and what to do with that huge terrace. "It was Greenwich Village, so the apartment had to be inventive," she says. "And I always think that the more limitations you have, the more inventive you have to be. To make it fun *required* limitations. Such as a very limited budget," she laughs. She lost no time in hiring John Ryman, a stylist for *Vanity Fair* and a former set designer for Bruce Weber and other fashion photographers, who is celebrated for his tendency to recycle everything in sight (and hidden). "The work of his that I'd seen made very imaginative use of, shall we say, previously purchased materials—I was thinking of the ones I had in a cage in the basement," Penney says, adding that she gave Ryman a budget of eight thousand dollars, including his fee, and a deadline of six weeks. The occupants of her cage were a Swedish-style bench whose provenance was a flea market, some rarefied columns from the River House apartment in its pre-Penney incarnation (what she calls "its moment of English country house grandeur") and a scalloped-apron, vaguely Queen Anne cherry table by Larry Totah, designer of Penney's purchase on the river.

John Ryman coolly describes his first impression of the apartment downtown: He saw at a glance that what the room needed more than anything was a lift—in the form of some architecture—and he immediately seized on those fruitwood columns, sawing a couple of them in half and leaving one whole. Then he tore the plywood bifold doors off the closets and out of them made both a bookshelf and a continuously running step around two of the room's walls. The idea of the step was to give the room more shape as well as to provide a place to set books on and a plinth for Penney's columns, now recycled beyond her wildest dreams.

"Everything that I didn't have in my apartment uptown, which is very tranquil and restrained, I wanted down here," she declares. "I wanted an unexpected kind of romanticism. That is, unexpected from *me*, because I'm a very minimal person—the only reason *this* is not minimal is that the space itself is so minimal. Here I had to have prints, stripes, plaids. Blues and pinks. Cozy. Feminine. Seductive." Ryman replaced the closet doors with colorful draperies made from fabric remnants by his seamstress, Norma. "I saw those as a kind of homage to Pauline de Rothschild, who always was doing big silk striped

> What the room needed more than anything was a lift—in the form of some architecture.

continued on page 182

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ALEXANDRA PENNEY'S HIDEAWAY

continued from page 181

curtains," he explains. He adds that the green-and-pink plaid draperies, made from Colefax and Fowler remnants, were inspired by some eighteenth-century ones he'd seen in the south of France. He and Penney easily agreed on coral for the walls—a color that awakens in candlelight. Meanwhile the cut-and-bound wool area rug conformed to her desire for print on print, featuring as it did a lattice with a little fleur-de-lis pattern in the center of myriad diamonds. The fifties baroque mirror Ryman hauled clear across the country from a beauty shop in La Jolla. Of course, nothing matches and everything works.

It turned out that the designer, too, had furniture in storage—left over from propping and from catalogue and fashion shoots. The Louis XVI–style chair in Penney's studio, blue green with a print, did earlier service in a Victoria's Secret catalogue shoot (only then, the chair was cream, with satin stripes). The 1920s Hepplewhite-style bed, with its japanned finish of small birds, came fresh—or rather, used—from another Victoria's Secret shoot. "And the lighting," Ryman elucidates, "is all intimate lamps from my inventory." The lambent ambiance is amplified by tortoiseshell bamboo shades: They filter the kind of romantic, slatted light in which a woman might indulgently feel French colonial, à la Catherine Deneuve in *Indochine*.

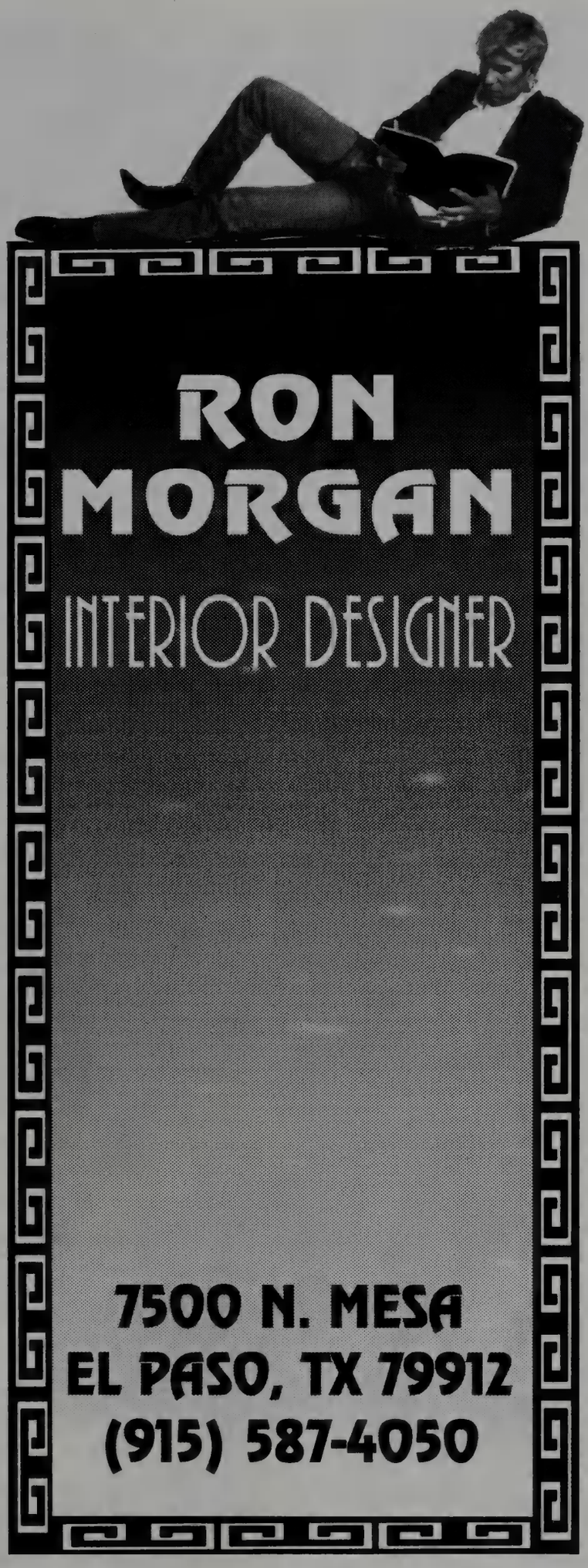
The terrace, Ryman was discouraged to see, afforded no shade. Instead of an awning, which would have strained the stringent budget he'd been given, he ran up a twenty-four-foot-square center-pole tent, two corners of which he attached to the building and the other two to poles. The festive effect is of a big Italian market umbrella. Underneath this expanse and directly over some defunct air-conditioning vents, he built an old-fashioned-looking picnic table out of a couple of ungainly benches that had been left to rot up there. Then, out of a piece of derelict plank, he built onto the table a bench that

seats four and painted the whole thing fir-tree green. The chairs—blue canvas seats on a wooden frame painted a green that speaks to both the cornice on Penney's building and the ivy clinging to a neighboring one—hail from a Connecticut tag sale. The Swedish-style bench of painted mahogany just inside is so versatile it can be carried out to seat an additional three.

The landscape architects that Penney consulted all told her, "You need a sprinkler system." She told them back that the apartment was "an escape place," that the last thing she needed was another encumbrance. "And also," she desperately pointed out, "we happen to be in a drought." Alexandra Penney wasn't going to settle for anything less than a no-maintenance roof garden. It was Ryman who had the seriously zany inspiration that was to be the terrace's making—a Ryman-designed wrought iron hedge of espaliered trees with pressed-iron leaves. All shiny on arrival, they obliged everyone by rusting in no time to a beautiful bark color. Ryman remembers with a wry smile the moment that Penney turned up to inspect the just-finished space: "She came down with beautiful Pratesi sheets that cost as much as everything in the room combined."

For the moment, Penney's plan is to visit the apartment mostly on weekends: "I can have barbecues when the weather's fine, or I can use the picnic table as an outdoor desk." Since stepping down last summer as editor-in-chief of *Self*, she's been bombarded by offers in new media and communications. "I can hatch projects in that room," she says. "It's positively *pregnant* with projects. It's a place I know I can create in—just as I created the place. In a word, it's a room of one's own.

"A bed, a bench, a table and chairs—what else do you need?" she asks dreamily—then, pragmatic romantic that she is, answers her own question: "It's a room you need a good book or a good lover in." □



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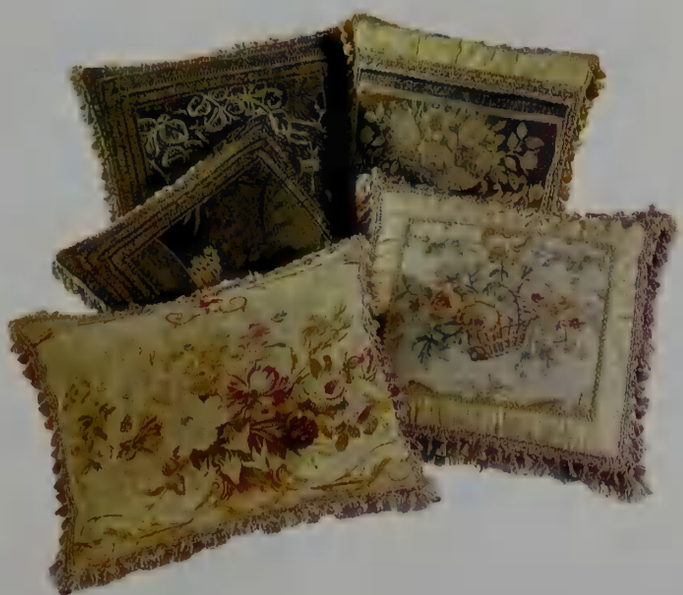
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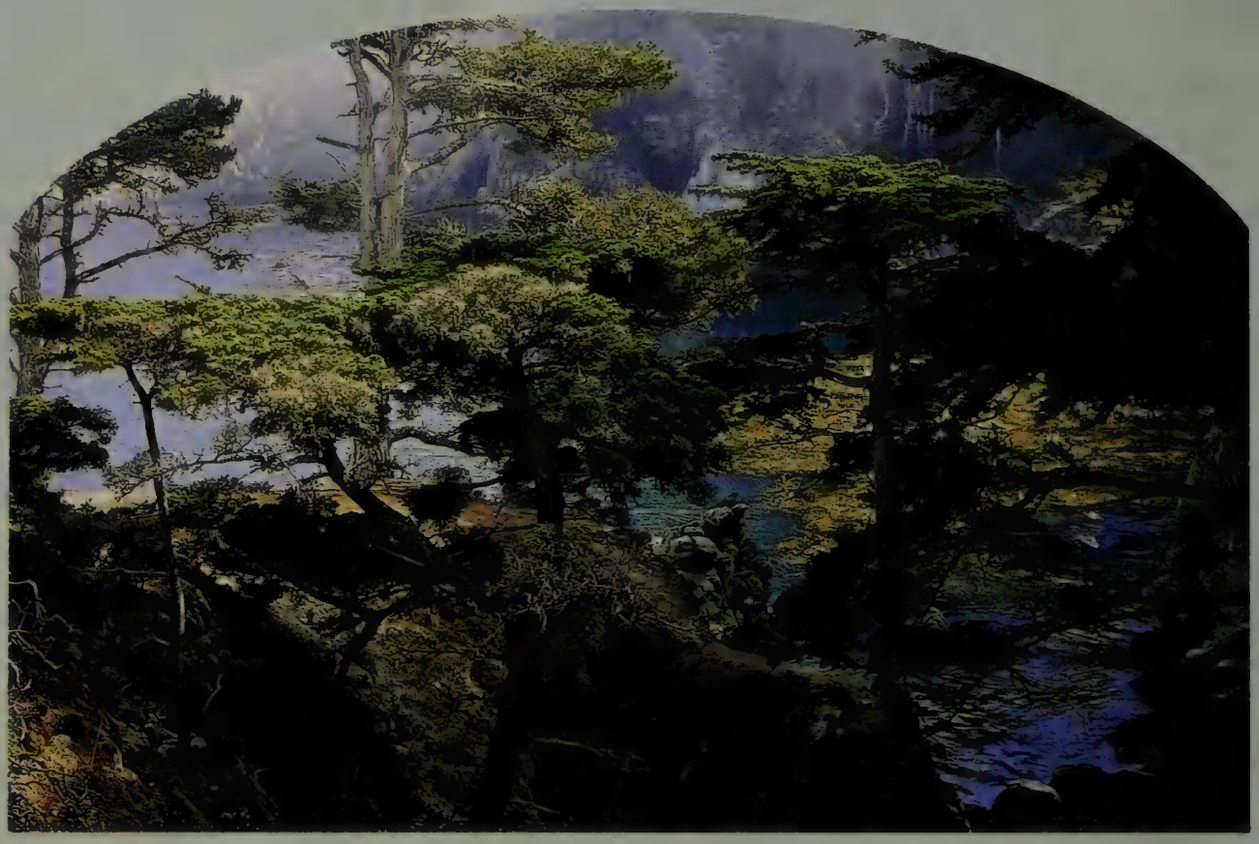
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FABRICS & WALLCOVERINGS

49. BERGAMO FABRICS INC. Annual catalogue of the fabric collection Sahco Hesslein.

50. BOUSSAC OF FRANCE, INC. The legendary French fabric manufacturer offers a complete line of beautiful fabrics including cotton prints and solids, wovens and chenilles. They also offer an exquisite line of wallcovering. They are available exclusively through our showrooms to the trade only. Please call (212) 421-0534 for further information.



51. EDELMAN LEATHER. Our literature describes how we make the best leather in the world. ONE BOOK. It's great! Our 470-color sample box filled with working samples of our leathers in color. To professional designers only.

52. INTERIORS BY ROYALE. We design and manufacture Custom Window Treatments, Upholstered Furniture, Headboards and Beds. Large selection of Drapery Hardware in gold leaf, silver leaf, wooden and brass finishes. Exclusive selection of fine fabrics and trim.

53. KRAVET. Kravet fabrics and trimmings offers an informative catalogue demonstrating various applications and uses of trimmings for interior decoration. Illustrations detail how and where to use each kind of trimming Kravet offers in their collection. Our extensive range of handmade trimmings, when used in the correct applications, add a special touch which transforms an interior from the ordinary to the exceptional.

54. NATIONAL UPHOLSTERY COMPANY. Western Collection. New brochure with additional designs. Designs that are not trendy, but classic and built with the quality to be used with pleasure for many years.

55. QUADRILLE WALLPAPERS & FABRICS. Complimentary literature on fabrics and wallcoverings from Quadrille, Charles Burger of Paris and The Cortis Collection of Italy. Catalogues available of the gilded bronze furniture and lighting of M.E. Dupont of Paris.

56. SCALAMANDRE. Our literature will be a brief description of the silk trimmings and lamp shown in the photograph and a sample of cut fringe *FC 1229 to feel and see the quality and color of the trimming up close.

57. TRAVERS & CO. Travers offers a full selection of traditional fabrics and wallcoverings; co-ordinate weaves and trimmings. The document-based line contains classic floral prints, woven solid color and patterned silks, upholstery weight woven designs and a broad collection of striped and textured wallcoverings.

FLOOR COVERINGS

58. ABC CARPET & HOME/ORIENTAL RUGS. The world's largest selection of decorative Oriental Rugs can be found on the 6th floor of ABC Carpet and Home, 888 Broadway in New York City. Our eight-page color brochure will provide an introduction to this extraordinary collection.

59. AMERICAN SLATE COMPANY. Natural slate roofing and flooring tiles. Large range of colors and sizes in stock. Showrooms in San Francisco, Oakland, Walnut Creek, Los Angeles, Newport Beach and San Diego. Brochures, samples and project advice available. Also call 800-553-5611.

60. ANCIENT VENETIAN FLOOR COMPANY. Hand crafted floor center designs and table tops recreating ancient works of art of the Cosmati tradition from churches in Rome and Venice, using small pieces of rare and unusual colors of marble and semi-precious

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61. FEIZY RUGS. Our full-color "Cathedral Collection Portfolio" features antique re-creations from the famous Aubusson weave of 18th-century France. Handwoven in the finest 100% wool, these beautiful works of art echo the elegance of Western Culture. Portfolio, $10.

62. KENTUCKY WOOD FLOORS. Kentucky Wood Floors (The Floorer of The White House) offers a broad line of Custom Classics, Accents, Borders, Plank and Parquet in species from Ash to Zebrawood with matching millwork and casework for the discriminating specifier.

63. ROSECORE CARPETS CO. As a total flooring resource, Rosecore carries a full range of carpets, tiles, stone, wood and resilient flooring for high end residential and commercial applications. Please send $6 for a complete set of catalogs featuring the Aubusson and Wilton collection.

64. STARK CARPET CORP. This catalog containing many of the company's designs and colorways is available to designers and architects at $15. Also available, An **American Approach to Antique Carpets.** The third hard-cover edition of Stark's extensive antique carpet collection is $50.

65. STANTON CARPET CORP. Stanton Carpet. A brilliant collection of exclusive wool wilton petite point rugs in a wide selection of eye-opening styles and colorways. Send $6.00 for a full-color 24-page catalog.

66. TILE PROMOTION BOARD - The Lifestyle is Tile - A free guide to improving the beauty and value of your home with ceramic tile. Clear information for selecting, installing and maintaining ceramic tile anywhere in your home - and outside as well. Includes photographs of more than 100 Beautiful installations. Call 1-800-408-8453, ext.550.

67. TUFENKIAN TIBETAN CARPETS. Handcrafted with consummate skill reflective of the artisan's touch, Tufenkian Tibetan Carpets represent the finest choice in handmade Tibetan floor coverings. Design styles interpret traditional and contemporary motifs. Call 800-435-7568 for a free color brochure.

FURNITURE

68. AMBIENCE, INC. Current tear sheets and brochures of furniture, lighting and accessories.

69. AUFFRAY & COMPANY, INC. Auffray & Company, handcrafters of Fine French Furniture and distributors of decorative accessories for over a half century,

World Class Furniture



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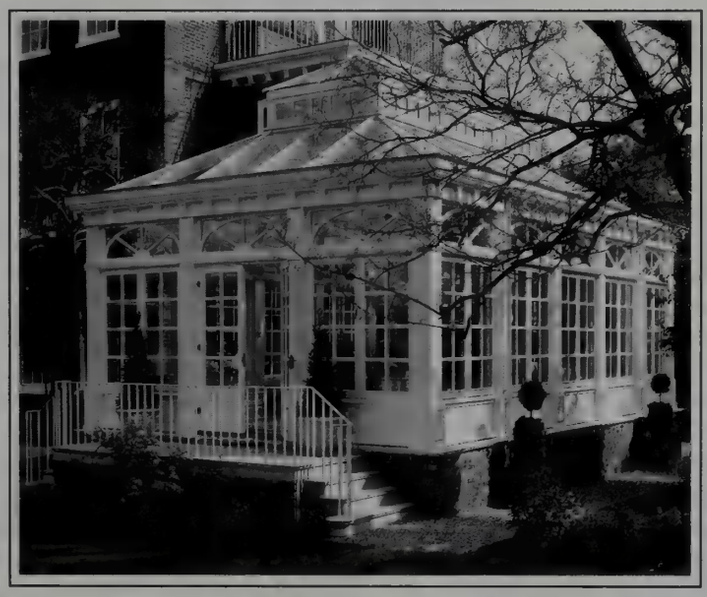
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are now located in their new and larger quarters at The New York Design Center, 200 Lexington Avenue, NY, NY 10016, 8th Floor, (212) 889-4646. Catalog $25.

70. AVERY BOARDMAN HEAD-BED. 175-page full-color binder catalogue, including newly expanded head-bed catalogue. $35.00 credited to first order. Head-bed catalogue alone $15.00 credited. Complete line of stock and custom sofas, sofabeds, chairs, daybeds, beds, headboards and hi risers. Call (212) 688-6611.

71. BEACON HILL SHOWROOMS. Our product offerings include fine furniture from Henredon, Kindel, John Widdicomb and many other fine companies. Additionally, we represent Beacon Hill, Robert Allen and Ramm, Son & Crocker fabrics. Two colorful brochures detailing Beacon Hill fine furnishings. $5.

72. BERKELEY MILLS. *East West Furniture Design* — Sample brochures highlight Berkeley Mills' unique fusion of arts and crafts philosophy and Asian aesthetics. Included are variations on the Japanese tansu, prairie school and arts and crafts designs. Call (510) 549-2854.

73. CHARLES P. ROGERS BRASS & IRON BEDS. Color catalog from America's oldest maker of brass and iron beds (est. 1855) offers original 19th and 20th century headboards, beds, canopy beds and daybeds. Factory showroom open 7 days a week. Phone orders welcome. Shipping available anywhere.

74. CENTURY FURNITURE INDUSTRIES. Manufacturers of fine quality wood and upholstered furniture — traditional, contemporary, Oriental. Many styles, finishes, fabrics and decorative options available. Handcraftsmanship and technology complement quality and value. Free color brochure.

75. DAKOTA JACKSON. High-style, customized furniture by contemporary designer and manufacturer, Dakota Jackson. Represented in permanent collections of the Cooper Hewitt Museum/Smithsonian Institute, London Design Museum, American Craft Museum, New York and others. Visit the showroom or write to Dakota Jackson Inc., 979 Third Avenue, Suite 503, NY, NY 10022. (212) 838-9444.

76. DESIGN CENTER INTERNATIONAL. Design Center International represents the world's finest interior furnishings, fabrics, floor and wall coverings and accessories for the home and office. Learn more about the Design Center nearest you.

77. DREXEL HERITAGE FURNISHINGS, INC. "Moments with Drexel Heritage" — Life holds some special moments, fleeting times spent in memorable places with cherished friends. The new book "Moments with Drexel Heritage" explores life's special occasions and provides decorating and design ideas to help you create inspiring rooms for you and your family. Call toll free: 800-436-1986. $19.95.

78. E.J. VICTOR, INC. A portfolio featuring selections of E.J. Victor bedroom, dining room, occasional and upholstered furniture. Many are reproductions or adaptations of traditional design origin. All reflect uncompromising standards of quality. Selection includes the new Historic Newport Collection.

79. EDWARD FERRELL LTD. Edward Ferrell Ltd. has been making fine upholstery for the high-end sector of the interior design market for over fifteen years. The philosophy of the Edward Ferrell Company is simple...build the best possible upholstery, combining traditional methods and new materials. $40.

80. GIATI DESIGNS, INC. We manufacture fine teak indoor/outdoor furniture, market umbrellas and imported 100% solution-dyed sunfast textiles. GIATI is the highest quality, most well-built teak furniture in the world. GIATI products are available through a national network of designer showrooms and independent sales representatives. $2. Call (805) 965-6535 or fax (805) 965-6295.

81. HENREDON FURNITURE IND. LTD. SPLENDOUR — Stunningly contemporary designs with clean, neoclassical overtones; beautifully executed in cerejiera, ash burl, satinwood and yew wood. A sophisticated reflective finish highlights the mellow-toned wood, sparked with touches of gleaming brass. HENREDON FURNITURE INDUSTRIES, INC. $7.00.

82. HOUSE OF ALFINO, INC. The House of Alfino, Inc. is proud to offer our company's first ever catalog. This comprehensive full-color photographic ring binder bond chronicle of our entire collection of custom made upholstered furniture, dining chairs, casegoods and tables is available to architects and designers at a cost of $25.00, which will be credited towards your first purchase.

83. IPF MANAGEMENT COMPANY, INC. IPF — Leading in the design and manufacture of chairs, consoles, armoires, tables, breakfronts and bedroom furniture in traditional and transitional styling for more than 60 years, IPF offers 48 elegant and authentic finishes. On your letterhead, fax (201) 345-7532 for further information.

84. THE KARGES FURNITURE COMPANY, INC. For a 50-page color brochure featuring a sampling of the dining, occasional and bedroom furniture manufactured by Karges, and a line drawing insert showing the entire line, send a $10 check or call 800-252-7437 to order by phone.

85. JULIA GRAY LTD. Julia Gray catalog is over 100 pages in full color of European style painted furniture including English, French and Italian. TRADE ONLY.

86. LINCOLN-GERARD. Full-color brochure depicting several room settings of 18th-century mahogany replications which embody only the most intricate and most significant designs of the 18th Century. Lincoln-Gerard is a maker of fine furniture, not a manufacturer of thousands. Each and every piece is meticulously crafted by hand to the finest detail.

87. LOWELL/EDWARDS. Design and installation of custom entertainment center cabinetry, motorized cabinetry, economical standard entertainment center cabinetry, home theater systems, large screen video projection systems, Pro Logic and THX surround sound systems, in wall and invisible speakers, keypad controlled multiroom audio system, home automation, video surveillance, home communication, and motorized shading systems. Call or write for our extensive literature notebook: (212) 980-2862 or Fax (212) 980-2864. $6.

88. M. CRAIG CABINETMAKERS. Each M. Craig piece is an original in the forefront of contemporary design. Mahogany and American hardwoods are the predominant materials used. Twenty-four residential pieces and extensive custom capacity are featured in the portfolio. $15.

89. MANDEL & COMPANY. The Mandel style spans all boundaries of time and place, building you the best. Modern shapes, updated classics, contemporary finishes: a look that says you. Livable, not trendy, for a plush luxurious lifestyle.

90. MASON-ART CUSTOM UPHOLSTERY. A full-color brochure detailing a full range of upholstered furniture. Designed and manufactured for clients' custom requirements. Mason-Art offers sofas, chairs, sectionals and sleep sofas in a vast selection of custom variations.

91. MCGUIRE. McGuire Furniture Portfolio. 100-page book, 145 color photographs featuring our classic collection of the premier Rattan Furniture designs. Also shown are designs from the McGuire Special Collections, including Bamboo Tables and Solid Teak.

92. MELVIN WOLF & ASSOCIATES. We have catalogues from most of our major lines at costs varying from $35 to approximately $55 to the trade only. Our minor lines are not catalogued and our accessories are only available from the floor.

93. MONICA V. Monica V's catalogue offers an extensive collection of custom-designed Louis XIV and Louis XVI reproduction furniture with extraordinary finishes and superb fabrics. In addition to the wide selection of chairs, tables and benches, the catalogue features a wide variety of spectacular mirrors and sconces. $10.

94. OLD HICKORY FURNITURE CO., INC. Since 1899, Old Hickory's hand crafted hickory designs have found a perfect home in lodges, vacation lake homes, and the great resorts. Over 150 designs with hundreds of options are shown in the full-color, hard cover catalog. $25.

95. PEARSON COMPANY. Manufacturer of fine quality custom ordered upholstered furniture. More than 500 styles available in 1,000 fashionable fabrics and leathers complemented with optional seating and decorative trims.

96. R. JONES & ASSOCIATES, INC. Product photographs and specifications are available at no charge. For a listing of showrooms and information on our custom capabilities, please contact our custom service department at (214) 951-0091 or fax us at (214) 951-0095.

97. RANDOLPH & HEIN. We are the nation's most diverse interior design showroom, offering textiles, fur-

niture, wallcoverings, accessories, lighting of over 120 lines. Information packet includes assortment of color product tear sheets, color brochure, listings of showrooms nationwide, lines represented. $1.

98. ROCHE-BOBOIS USA. Roche-Bobois – The international collection of exclusive, contemporary furniture is presented in a 100-page, full-color catalog. Exciting new concepts in leather and fabric seating, wall systems, marble and curved glass tables, bedroom and dining room furniture.

99. SEATTLE DESIGN CENTER. The ultimate resource for fine furnishings in the Pacific Northwest. Over 60 showrooms and 1500 manufacturers including kitchen and bath, fabric, floor coverings, lighting and accessories. Open to the trade and public. Send for our free brochure.

100. SHOWPLACE SQUARE GROUP. "The Design Resource Guide" tells how to find a designer, what a design center is, our educational programs. Includes map of showrooms in Showplace and Galleria Design Centers in San Francisco.

101. SILAS SEANDEL STUDIO. Full color catalog with Bio.

102. SUMMER HILL LTD. Summer Hill is a unique line of furniture, fabrics and wallcoverings made to last from generation to generation. Timeless yet fresh, the designs are created by Rela Gleason. For the collection furniture catalog, $55.

103. SWAIM INC. Swaim Upholstery and Occasional meet the highest industry standards of quality and design excellence. You will see a range of styles from contemporary to traditional.

104. THOMAS MOSER CABINETMAKERS. For over two decades, we have been building solid wood furniture of uncompromising craftsmanship.

INTERIOR DESIGNERS/ ARCHITECTURE

105. AMERICAN SOCIETY OF INTERIOR DESIGNERS. ASID offers a free referral service and resource guide, "Professional Interior Design...More than Meets the Eye." It answers questions about the benefits of hiring a designer, finding a designer, conducting a successful interview and preparing for a project. Order an ASID video, "Interiors By Design," that demonstrates the value of working with an interior designer, for only $9.95. Write to ASID, 608 Massachusetts Ave., NE, Washington, DC 20002-6006 or call 1-800-775-ASID.

106. DESIGNER PREVIEWS. Shows the work of the top 100 design and architectural firms to clients who want a wide range of choices, and to ask questions, discuss their needs, assess designers in relation to their budget and style. For information: (212) 777-2966.

107. HADDONSTONE (USA) LTD. Haddonstone manufactures the finest quality reconstructed limestone English garden ornaments, architectural, and interior stonework. The Haddonstone collection contains over 500 items from urns and statuary to fountains, balustrading, and columns. Custom stone also available. A 108-page color catalog, $10.

108. HUNTER DOUGLAS. *The Hunter Douglas Guide to Window Decorating* – a 96-page, hard cover, full-color book which discusses the range of stylish and practical window fashion options and their application, using the principles of style, decoration, light, color, pattern, texture and shape. A $14.95 value specially priced at $5.95.

109. JACK CHANDLER & ASSOCIATES. This brochure features elegant designs created for luxury homes by California based landscape architect Jack Chandler. Chandler's award-winning work has been featured in Architectural Digest, Sunset and Home Magazine. Also pictured are some of Chandler's celebrated sculpture and fountains.

110. NEW YORK SCHOOL OF INTERIOR DESIGN. 170 E. 70th St., NY, NY 10021. Private, non-profit college devoted to interior design education. Bachelor of Fine Arts, Associate Degree, Design Diploma accredited by FIDER. Call for our catalog (212) 472-1500, ext.15.

111. RAYMOND ENKEBOLL DESIGNS. We offer an extensive selection of architectural woodcarvings as shown in the Color Product Catalog. A coordinated 88-page Design Portfolio illustrates designs for kitchens, baths, bars, mantels, libraries and more. Catalog items are stocked in Maple and Red Oak. $20.

112. WINTERGARDEN LTD. You can merely add a room or you can add the sun, the moon and the stars. Color brochures and design kit introduce you to the beautiful year round glass room additions built by Town & Country Conservatories, Norfolk, England.

KITCHEN AND BATH

113. ALLMILMÖ CORPORATION. Fine kitchen and bath cabinetry, custom manufactured in Germany for the highest standard. An extraordinary array of interior design possibilities is offered, from the traditional to the avant-garde. Send $12 s for your comprehensive literature package, or call (201) 227-2502.

114. AMERICAN STANDARD. We want you to love your bathroom. A bathroom guidebook from American Standard is overflowing with facts, ideas and inspiration. This 30-page, full color brochure offers interesting facts and considerations for planning your bathroom. Send $2 for your copy today or call 800-524-9797, ext. 529 for your nearest showroom.

115. AMERICAN STANDARD FAUCETS. Safety, predictability, reliability, and durability. For a 32-page four-color Buyers Guide to Faucets, please send $2 or call 800-524-9797, ext. 891 for your nearest showroom.

116. ANN SACKS TILE AND STONE. Our brochure highlights many of our newest products and most exciting installations. Ask us about our broad new catalog which is a comprehensive guide to our natural stone, antiquities, terra cottas, decorative and handcrafted tiles. $2.

117. BECKER ZEYKO. In the BECKER ZEYKO brochure, you will find approximately 200 different doorstyles in a variety of colors, finishes and materials. Send $6.

118. DACOR. Dacor brochures illustrate and feature upscale appliances noted for their innovative design, superior performance and value-added features. Line includes electric and gas cooktops, electric ovens, dual fuel ranges, warming ovens and cooktop ventilation systems.

119. DOWNSVIEW KITCHENS. Euro-technology combines with American design flairs to make Downsview the premier choice in kitchens. Send $5.00 for our 48-page brochure or pickup a copy at your nearest Downsview designer showroom. For showroom information call (905) 677-9354.

120. DUPONT CORIAN®. DuPont Corian® is the ideal surface for living, kitchens, baths...throughout any quality home. Easy to clean. Resists stains. Now available in 41 fabulous colors. Ten year warranty. Find out why 98% of people who have Corian surfaces in their home say they'd buy it again. Call 1-800-4-CORIAN.

121. DYNASTY RANGES AND COOKTOPS. Dynasty Ranges and Cooktops offer 50 years of manufacturing experience incorporating all the benefits of commercial construction and design into its fine product line for the home. Performance, Durability, Styling. For more information, call (213) 728-5700.

122. THE FRENCH REFLECTION, INC. LOS ANGELES - The French Reflection, Inc., has product and design literature featuring the world's finest illuminated and non-illuminated makeup and shaving mirrors, available with magnifying and non-magnifying mirrors in a variety of tabletop, wall-mounted and handicap-accessible models. The French Reflection, exclusive distributor of Miroir Brot mirrors in the United States, is a participant in the Kohler Coordinates program. Based in Los Angeles. The company was founded by Alice Myers in 1980.

123. ICI ACRYLIC-LUCITE® XL. Tub/Shower Material Test Kit - provides an actual sample of cast acrylic and a test kit so you can see for yourself how easily and completely cast acrylic cleans up. The accompanying brochure with color photos will help you pick the perfect bath before you buy or remodel. LUCITE® XL Cast Acrylic. Free. Call 1-800-253-8881.

124. JACUZZI WHIRLPOOL BATH. Presents The 1996 International Designer Collection of whirlpool baths, faucetry and The J-Dream® Family of shower systems. This full-color catalog features innovative, beautifully styled products. For more information, please call 1-800-678-6889. *Catalog free of charge.*

125. KALLISTA, INC. A complete set of full-color brochures featuring Kallista's coordinated line of innovative and elegant plumbing fixtures for the kitchen and bath. Includes whirlpool bathtubs, basins, faucetry,

coordinated accessories, shower doors, shower fixtures, kitchen sinks, and kitchen faucets - each carefully designed and handcrafted to deliver maximum value to the discriminating consumer. Send $5 to view Kallista's elegant designs with enduring value.

126. KOHLER CO. KOHLER BATH & KITCHEN IDEAS - A complete set of full-color product catalogs covering baths and whirlpools, showers, lavatories, toilets and bidets, kitchen and entertainment sinks, faucets and accessories. 1-800-4 KOHLER, ext. AA2. Kohler Co. $8.

127. MERILLAT INDUSTRIES. From Amera Fine Cabinetry, new Forrister and Dorchester cabinets offer a fresh take on traditional Shaker design. Four-page, full-color brochure details wood species and finish choices and highlights the distinctive options and accessories that provide hundreds of ways to create a one-of-a-kind kitchen. Free.

128. MIELE APPLIANCES, INC. Superb European dishwashers, laundry products, ovens, cooktops, and vacuum cleaners. Miele extraordinary appliances for ordinary tasks. To speak directly to your local Miele appliance dealer, call 1-800-289-6435, or your local Miele vacuum dealer call 1-800-694-4868.

129. NEFF KITCHENS. Extraordinary kitchen and household cabinetry that meet the quality and design standards formerly only European manufacturers could offer. Exquisite styles, custom finishes and unique accessories provide new design freedom at a value point that will appeal to the North American Market.

130. PHYLRICH INTERNATIONAL. Since 1959, Phylrich has been creating elegant plumbing fixtures and hardware. Our introductory brochure will give you an insight into the wide range of designs we will customize for your home. All of which are covered with our lifetime warranty.

131. PLAIN & FANCY CUSTOM CABINETRY. Our inviting new full-color catalog takes you through a wide range of exciting and beautiful ideas for kitchens, baths and furniture for any room in the home. Features a helpful planning guide. Available east of the Mississippi only. $10.

132. ROHL CORPORATION. Rohl/KWC kitchen and bath faucets are noted for their classic design, superior Swiss-made precision and performance and safety features, including scald prevention and water conservation controls and safe lead content.

133. RUTT CUSTOM CABINETRY. Rutt Custom Cabinetry Collection. Rutt's 100-page full-color Design Folio of custom cabinetry will inspire your creativity. Filled with classic styles that span the centuries, it offers design concepts for virtually every room in your home, from the only cabinetmaker in America who will design, cut, fit and finish to your exact specification. Call 1-800-420-7888. $15.

134. SUB-ZERO FREEZER COMPANY. Built-in home refrigeration never looked so good. Sub-Zero's latest addition to its award-winning line is the new 700 Series of integrated refrigeration. These units complement the 500 Series and offer customers and kitchen designers the widest choice of built-in residential refrigeration. Visit Sub-Zero and see how the best just got better.

135. WOLF RANGE COMPANY. For the serious cook – With over 60 years experience in the restaurant industry and inspired by some of the world's most renown hotel and restaurant chefs, Wolf offers the complete line of high-grade commercial-style ranges, convection ovens, barbecues and cooktops for home use. Free information. 800-366-9653.

136. WOOD-MODE, INC. Answers questions about custom cabinetry. Color photographs illustrate many of the door styles, finishes, hardware selections, and special-purpose features in the Wood-Mode line.

LIGHTING

137. ACADEMY LAMPS. Academy Lamps has a huge display of the finest traditional and transitional lighting imported from Europe, and manufactures hand forged iron lighting in their own factory. Ten day delivery. Crystal, brass, iron, sconces, chandeliers, lanterns, billiard fixtures, ceiling fixtures, reproductions, indoor and outdoor.

138. CHAPMAN MANUFACTURING COMPANY INC. The Chapman brochure consists of 34 color pages showing a sampling of our more than 1,000 designs, encompassing table and floor lamps, wall sconces, chandeliers, decorative accessories and accent furniture. It includes authentic reproductions, traditional adaptations and transitional and original contemporary designs. $4.

139. CHRISTOPHER NORMAN INC. Fold-out glossy brochure illustrating our "Antibes" collection of bronze swing-arm lamps. Individual tear sheets of our traditional sconces, table lamps, floor lamps, chandeliers and lanterns, as well as furniture.

140. CRYSTORAMA INC. Crystorama Lighting has been a unique source creating decorative lighting since 1958. As a family-owned company, their concern for excellence is expressed in their styling, details and sincere caring for their valued customer. Please write for complete catalogue highlighting the best in traditional brass and crystal chandeliers.

141. FREDERICK COOPER. Selection of photos of newest Frederick Cooper Designs showing our broad range of products.

142. H.A. FRAMBURG & CO. Framburg has been handcrafting chandeliers in the United States since 1905 – longer than any other company. We are renown for our design integrity, construction quality and finishing. Our complete catalog set features over 300 original styles inspired by the design periods and icons most prevalent in finer homes.

143. JAMES R. MODER CRYSTAL CHANDELIER LTD. Complete catalog of large selection of Strass® crystal chandeliers, entrance crystal chandeliers, crystal hall baskets, crystal vanity lights, crystal wall sconces and custom crystal chandeliers. $10 refundable upon purchase.

144. NEW METAL CRAFTS, INC. The New Metal Crafts folio provides a visual overview of this extraordinary, 110,000 sq. ft. facility devoted to lighting in all of its forms. Exquisite antiques, vintage restorations, custom designs for homes, hotels, U.S. Embassies, stores and historical landmarks.

145. SCHONBEK WORLDWIDE LIGHTING. Schonbek, founded in Bohemia in 1870, is today the largest manufacturer of crystal chandeliers in North America. Complete literature ($10) shows 500+ original designs, contemporary & traditional. Custom design also a specialty. Call 800-836-1892.

146. STUDIO STEEL INC. Exceptional Handwrought Metalwork created on site in Washington, Connecticut using old world techniques. Specializing in Chandeliers, Sconces and Lanterns based on classic and custom designs. $2.

TABLE TOP

147. BACCARAT. BACCARAT crystal, consummately crafted in France since 1764, is world-renowned for its exceptional quality and clean, innovative design. Baccarat offerings include crystal giftware, figures and jewelry, vases and bowls, and stemware. Life is worth Baccarat. For a free brochure, call 1-800-845-1928.

148. HACKMAN TABLETOP, INC. The lead-free crystal company from Finland is known for its classic contemporary designs. Many products are represented in museum collections worldwide. Catalogs include the well known Aalto vase by architect Alvar Aalto.

149. HOYA CRYSTAL, INC. Hoya Museum Crystal: The largest producer of premium crystal. Hoya's distinctive, award-winning pieces have proven to be at the cutting edge of contemporary design. Simply telephone 800-462-HOYA for a free brochure or a $5 catalog.

150. ROYAL WORCESTER AND SPODE. Royal Worcester and Spode brochures showcase lovely tablesettings featuring Fine Bone China, porcelain and imperialware dinnerware patterns from two of England's most prestigious names. Free.

151. WATERFORD CRYSTAL. Waterford Society – Specially commissioned limited editions by Waterford Crystal and other membership perks for collectors, connoisseurs and those who simply love Waterford Crystal. Complimentary Posy Vase with membership. Call 1-800-444-1997 for information.

MISCELLANEOUS

152. ARRELLE FINE LINENS. Catalogs available of fine European linens and in-house literature by Bischoff

Royal Lace, Cocoon, Frette, Anichini, Palais Royal and others. Arrelle Fine Linens features one of the most comprehensive collection of couture for the bed, bath and table available nationwide.

153. CLOS DU LAC. A unique Real Estate development of Old-World style Villas located in California's Sierra foothills. Designed by world-renowned architect Henrik Bull, Clos Du Lac re-creates a wine producing Provencal village. Brochure contains an overview of the project and floor plans. FREE.

154. ENDLESS POOLS, INC. Swim at home against a smooth current adjustable to any speed or ability. Ideal for swimming, aqua aerobics and rehabilitation. The 8' x 15' Endless Pool is easy to install inside or outdoors. Complete systems for $14,250. Call 800-732-8660 or visit http://www.endlesspools.com/~swim.

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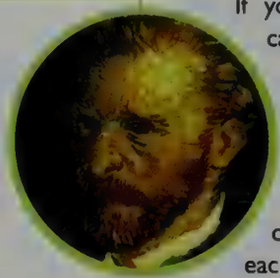
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451 Greenwich Street
New York, New York 10013
212/431-0770

Pages 42–50:
Tigerman McCurry Architects
444 North Wells Street
Chicago, Illinois 60610
312/644-5880

Pages 68–78:
The Esplanade Hotel
1 Victoria Road, Devonport
P.O. Box 32002
Auckland 9, New Zealand
64-9-445-1291

Geoff Richards Architects Ltd.
96 Victoria Road, Devonport
Auckland 9, New Zealand
64-9-446-0800

Pages 90–99:
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Pages 100–107:
Brawer & Hauptman, Architects
20 North Third Street
Philadelphia, Pennsylvania 19106
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Juan Montoya Design Corporation
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212/242-3622

Pages 116–125:
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06059 Todi, Perugia, Italy
39-75-894-8573

Pages 134–143:
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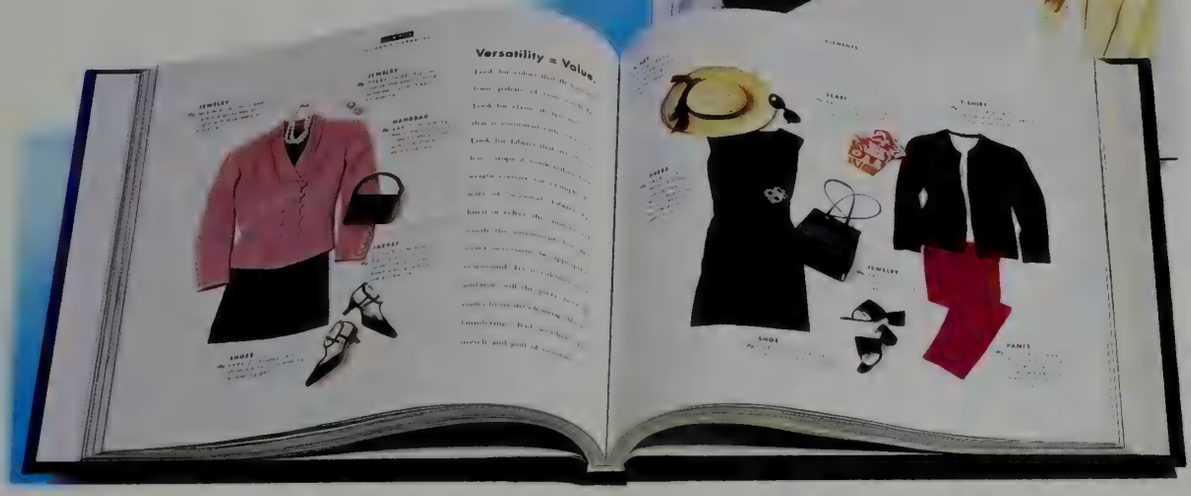
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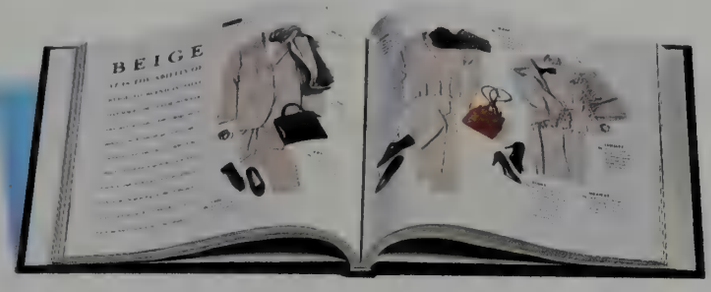




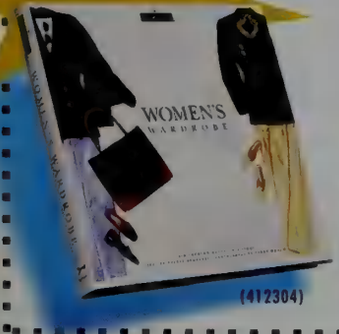
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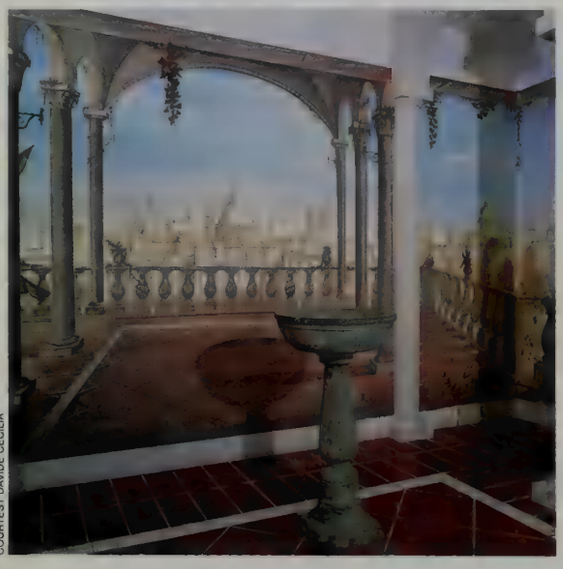
COURTESY SIMON FINCH RARE BOOKS

Book Ends

John Stefanidis and Peter Marino are two designer clients of **Simon Finch Rare Books** in London, where the inventory includes such delights as Thackeray's personal copy of *Jane Eyre*, Shelley's rare second novel, *St. Irvyne* (left), and a first edition of James Joyce's *Ulysses*—one of only 100 signed by the author. Finch also has autographs, and these include sheet music copied by hand by Jane Austen and a letter written by the young Winston Churchill from the Sudan in 1898 about the last British cavalry charge. Finch says that he started selling books to Blackwell's, the Oxford bookshop, while he was in college and found it "seductive" to make a profit. Now he advises "the Wall Street boys," among others, in collecting and building libraries. Simon Finch Rare Books, 10 New Bond St., London W1Y 0SJ; 171-499-0974.

Decorators' Painters

After Diane Burn Bertuzzi's recent move to Rome, her first order of business was to find a decorative painter to cloak the walls of her new apartment. Enter **Davide Cecilia**, who runs a painting studio and school and specializes in watercolor



COURTESY DAVIDE CECILIA

landscapes (above) and ceilings. "I painted everything—trompe l'oeil, gazebos, lots of small flowers. I aged the walls." Davide Cecilia, 6-687-5318.

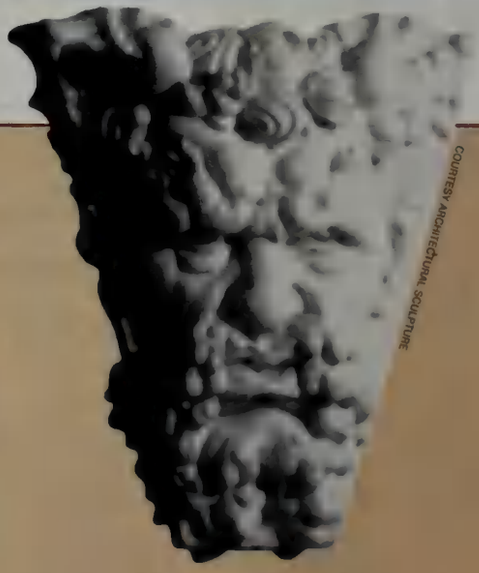
Kitty Hawks relies on painter **Chuck Hettinger**. "He's got a great sense of color and the steadiest hand in the world," says the designer.



COURTESY DEAN BARGER

"What I've asked him to do, whether *faux-bois* or marbleizing, is to match existing grains. I also love his glazing, striping and stenciling. I like it not to be announcing itself." Chuck Hettinger, 212-614-9848.

Nancy Pierrepont discovered **Dean Barger** when he was hired by the painting contractor on one of her projects in Maine. "I collaborate with those painters when they need particular effects, like wall glazing, sky ceilings, trompe l'oeil and *faux-marbre* [above]," says Barger, who glazed a room in forest green for one of Pierrepont's clients. "I tried to give it depth, more of a European flavor," says Barger, who credits his mentor, Leonard Pardon, a Florida-based decorative painter, for teaching him how to soften and blend his strokes. Dean Barger, 207-276-4072.



COURTESY ARCHITECTURAL SCULPTURE

Getting Plastered

Robert Denning places **Hyde Park**'s moldings at the forefront of what he calls "a burgeoning field" of ornamental plasterwork. To sculpt the cornices and ceiling panels that Denning says "are in everything that I do," he calls on Eli Nassim and his team. "We're a very old-fashioned plaster shop," says Nassim. "We do it the way they did it 150 years ago." Cornices, capitals, pilasters, ceiling medallions and moldings made of special burlap, wood and plaster are designed according to casting practices of the 1850s. Hyde Park, 29–16 40th Ave., Long Island City, NY 11101; 718-706-0504.

Denning, motivated by his constant need for "elaborate cornices—15 inches deep at times—and imitation boiserie for decorating ceilings in the Adam taste," helped to establish the SoHo firm **Architectural Sculpture** ten years ago. Its catalogue of plaster-cast architectural ornaments (above and below) includes 13 variations of ceiling medallions alone, along with pilaster and full capitals, pedestals, brackets, cornices and moldings. Architectural Sculpture, 242 Lafayette St., New York 10012; 212-431-5873.



COURTESY ARCHITECTURAL SCULPTURE

continued on page 196

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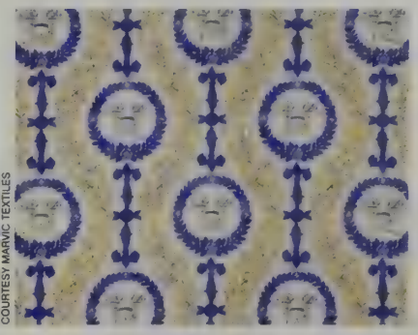
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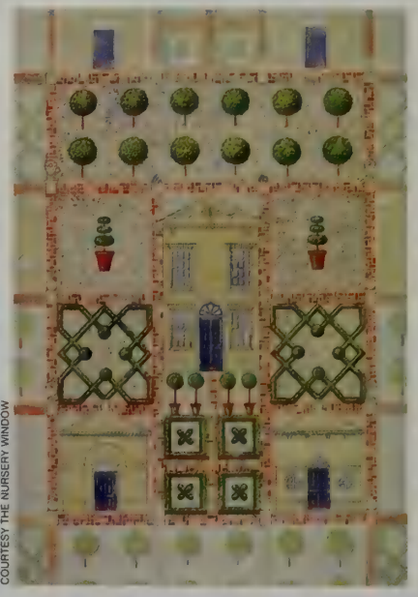
In the Showrooms

The fabrics shown recently at Decorex in England are now turning up at showrooms in New York. English interior designer **Henrietta Spencer-Churchill** has designed a collection of fabrics for **Marvic Textiles** (212-371-4333) that is a modernist interpretation of traditional formality. The Théâtre de Fleurs Collection includes several designs printed on 100 percent cotton in "English colors"—buttercup yellow, raspberry pink, geranium red. *Guirlande de Chene* has vertical rows of wreaths surrounding paired cornucopias with undulating garlands of oak leaves and acorns placed between the wreaths. *Parterre de Roses* is a pattern of lush rose trees, each set in a planted circle and surrounded by trees in pots and urns. *Porcelaine de Vibraye* is similar in feeling, with rows of Adamesque vases stuffed with large hydrangeas set against a checked background.



COURTESY MARVIC TEXTILES

Guirlande de Chene (above) at Marvic



COURTESY THE NURSERY WINDOW

Nursery Window's *Knot Garden* (below)

The Nursery Window, known in England for ten years for its exquisitely drafted printed fabrics intended for sophisticated children (the signature design is a diaper-patterned grid of ribbons with each space occupied by a different hat), now has two designs for the first time at **Cowtan & Tout** (212-753-4488). *Dunwich Rose* is a delicate print on cream-colored cotton of pink rosebuds with a scattering of pink dots. *Knot Garden* is a rendering of a stone Georgian country house with two stone gatehouses set in a brick-walled garden with formal parterres and topiary.

Another British import, newly available at **Christopher Hyland** (212-688-6121), is *Serenata* from the Quinquereme Collection of **Busby & Busby**. In this printed design on cotton, figures playing musical instruments, reminiscent of classical French interpretations of the Muses, are delicately drawn and surrounded by equally delicate vines making a square shape, the whole against a mottled background.

Liberty, which is represented in the U.S. by **Beacon Hill** (212-421-1200), has a fun group of designs of fruit and vegetables called the Garden Market Collection. *Rocket Salad* has rocket leaves in green and white silhouetted against black or navy, or in red against yew green. *Pears*, in white silhouette broken by occasional images of two golden pears hanging from a branch with leaves, is done against a background of butter yellow, pastel blue or tea. *Apples* has clusters of golden apples, this time with the leaves in silhouette, on backgrounds of cranberry, gold, midnight blue or ink black.



COURTESY BUSBY & BUSBY



COURTESY LIBERTY

Serenata (above) from Busby & Busby's Quinquereme Collection
Liberty's *Pears* (above right) from its Garden Market Collection

John Boyd Textiles in Somersetshire manufactures only horsehair. Rarely produced today, horsehair is enjoying a revival, and John Boyd is creating a diversity of styles with stripes, colors and embroideries. Available at such showrooms as **Scalamandré** (212-980-3888), **Stark Carpet** (212-752-9000) and **Brunschwig & Fils** (212-838-7878), Boyd's horsehair includes a design of khaki and black stripes with embroidered cherries, green and black stripes with a device of three golden leaves, and embroideries of beetles, coral and abstract garlands in gold on scarlet.

Osborne & Little (212-751-3333) has the Voile Collection, which is all sheer or lacework drapery fabrics. *Pastoral* has scenes of country life in white lace. *Spinney* simply weaves a variety of leaves in white across lace net, while another pattern shows a musical score. The Nomad Collection is a large group of geometric and ikat designs. *Soumak* is stripes filled with starburst-like patterns and diamond shapes alternating with stripes, with a small pine tree shape in them.



COURTESY JOHN BOYD TEXTILES

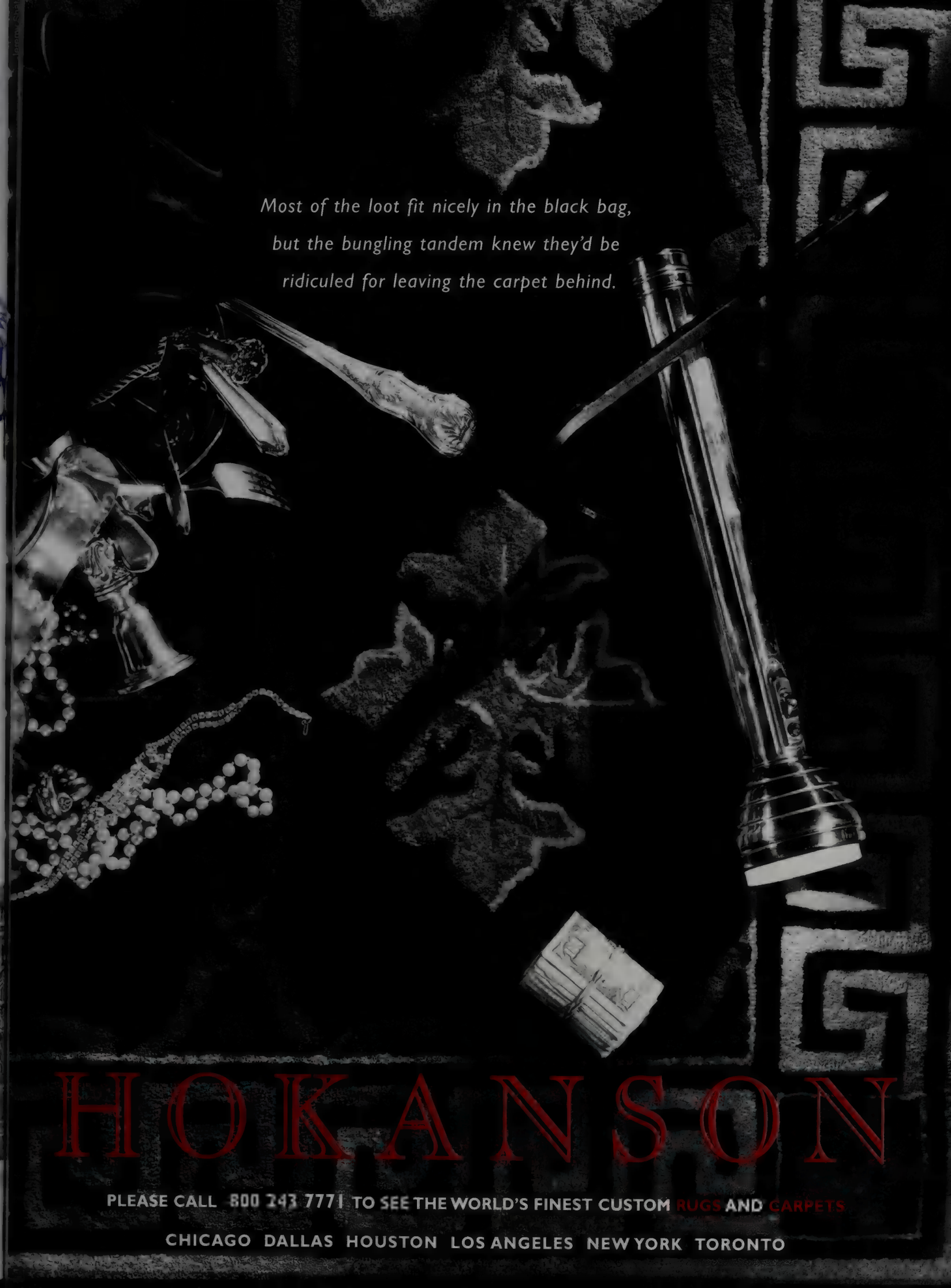
Embroidered horsehair at John Boyd Textiles



COURTESY OSBORNE & LITTLE

Osborne & Little's lace *Pastoral*

continued on page 198


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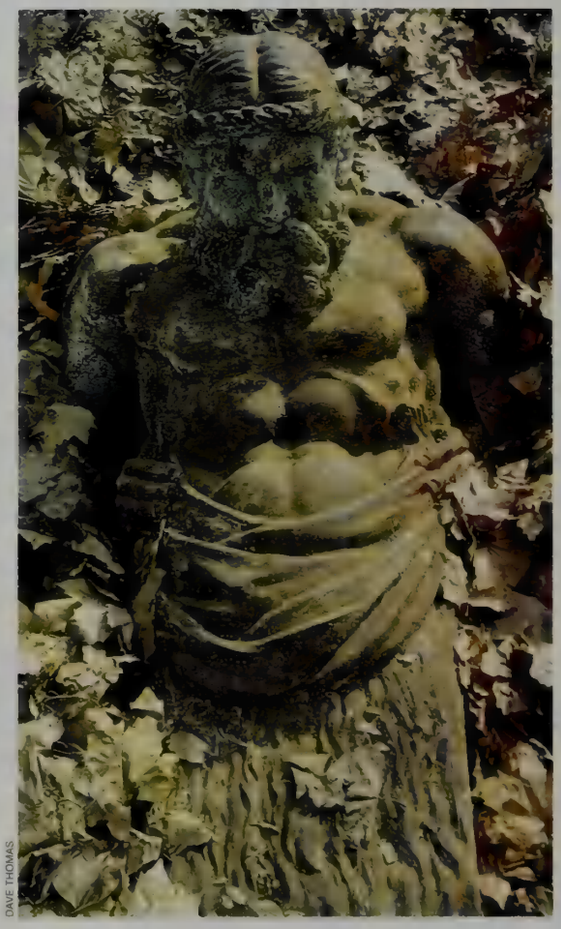
Fixtures and Fittings

When Michael Vincent switched from country French to Eastlake in the design of his Berkeley apartment (*AD*, Aug. 1995), he found authentic hardware and architectural elements at nearby **Ohmega Salvage**, a source for Bay Area homeowners seeking antique doorknobs and plates, lighting, fireplaces, windows and bathroom fixtures. "We keep a wish-list book. One client called and asked for an Eastlake fireplace. It took a while, but I found one in perfect condition from 1880," says owner Steve Drobinsky. He stocks a steady supply of claw-foot bathtubs, pedestal sinks, wrought iron gates and light fixtures that span the Victorian period to the 1930s. Ohmega Salvage, 2407 San Pablo Ave., Berkeley, CA 94702; 510-843-7368.



CHARLOTTE LJUNGQUIST

Drobinsky found "an amazing supply of hardware" at **Liz's Antique Hardware** in Los Angeles. Liz Gordon has an inventory of upwards of 350,000 pieces of old metal hardware in a number of styles, including Eastlake, Victorian, Spanish Revival, Art Nouveau and Déco. "Everything is organized by year and style so that we can get our hands on it in 15 minutes or less," says Gordon. Liz's Antique Hardware, 435 S. La Brea Ave., Los Angeles, CA 90036; 213-939-4403.



DAVE THOMAS

An 1872 cast-iron figure from Ohmega Salvage (above) Spanish Revival doorknob at Liz's Antique Hardware (left)

Forging Ahead

Fran Taubman, who creates wrought iron gates, furniture and lighting in her barn in the Hamptons, says, "I don't want anything to look neatly defined, calculated or decorated. I like crafted things that are free-form—abstract, not geometric." Taubman studied industrial design at the Rhode Island School of Design, but as she became interested in forging steel, the metalwork of Gaudí, Giacometti and Chareau have captured her attention. Taubman is now on a mission to "define a new, modern ornamentation for metal. I am trying to express simple shapes without scrolls and other traditional ornamentation. For me,



LAURIE LAMBRECHT

the challenge is to make functional, highly crafted pieces that still look minimal." Her latest creation, a pair of 14-foot gates (above) with trailing vines of hammered wrought iron, was inspired by Rousseau. "Lately I've been studying modern art more than furniture," she says. Fran Taubman Design and Fabrication, Box 210, Bridgehampton, NY 11932; 516-537-3579. □

Caribbean Indonesian

The lure of St. Croix made Twila Wilson give up her apartment in New York and her design job at the fabric company China Seas and move to the island in 1973. She arrived in Christiansted with a collection of antique Indonesian batiks that she parlayed into a small, thriving business on St. Croix. In 1991 she opened **Java Wraps Home Store**, which offers old Dutch colonial and Javanese furniture, her own line of batik fabrics sold by the yard, batik bed quilts and slipcovers, table linens and ceramics. Most of the furniture is teak and was made from the turn of the century through the '30s. She also reproduces Dutch colonial furniture in Indonesia that is handmade and hand-waxed. Antique architectural accoutrements (brass hardware, doors, beams and even tiles from old Dutch houses) round out her stock, which she retails from a storefront in Old Quin House, an 18th-century Danish building that coincidentally was home to an Irish linen and English lace shop 100 years ago. Java Wraps Home Store, 51 ABC Company St., Christiansted, St. Croix 00822; 809-773-2920.



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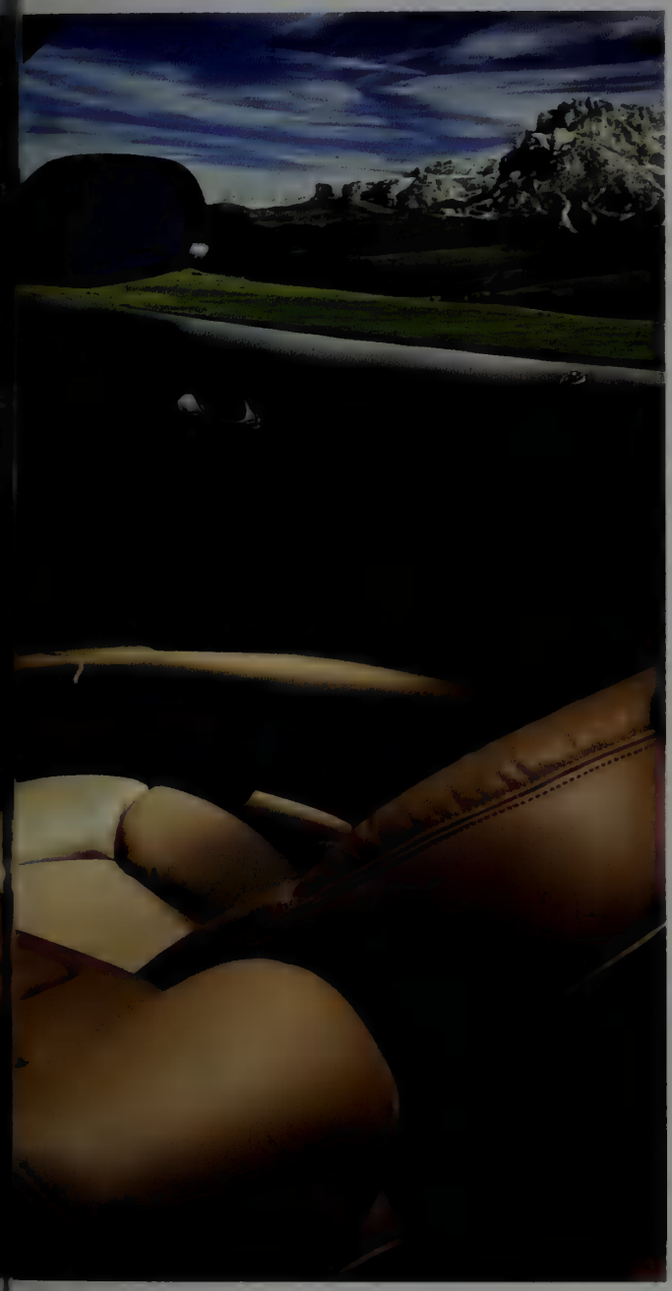
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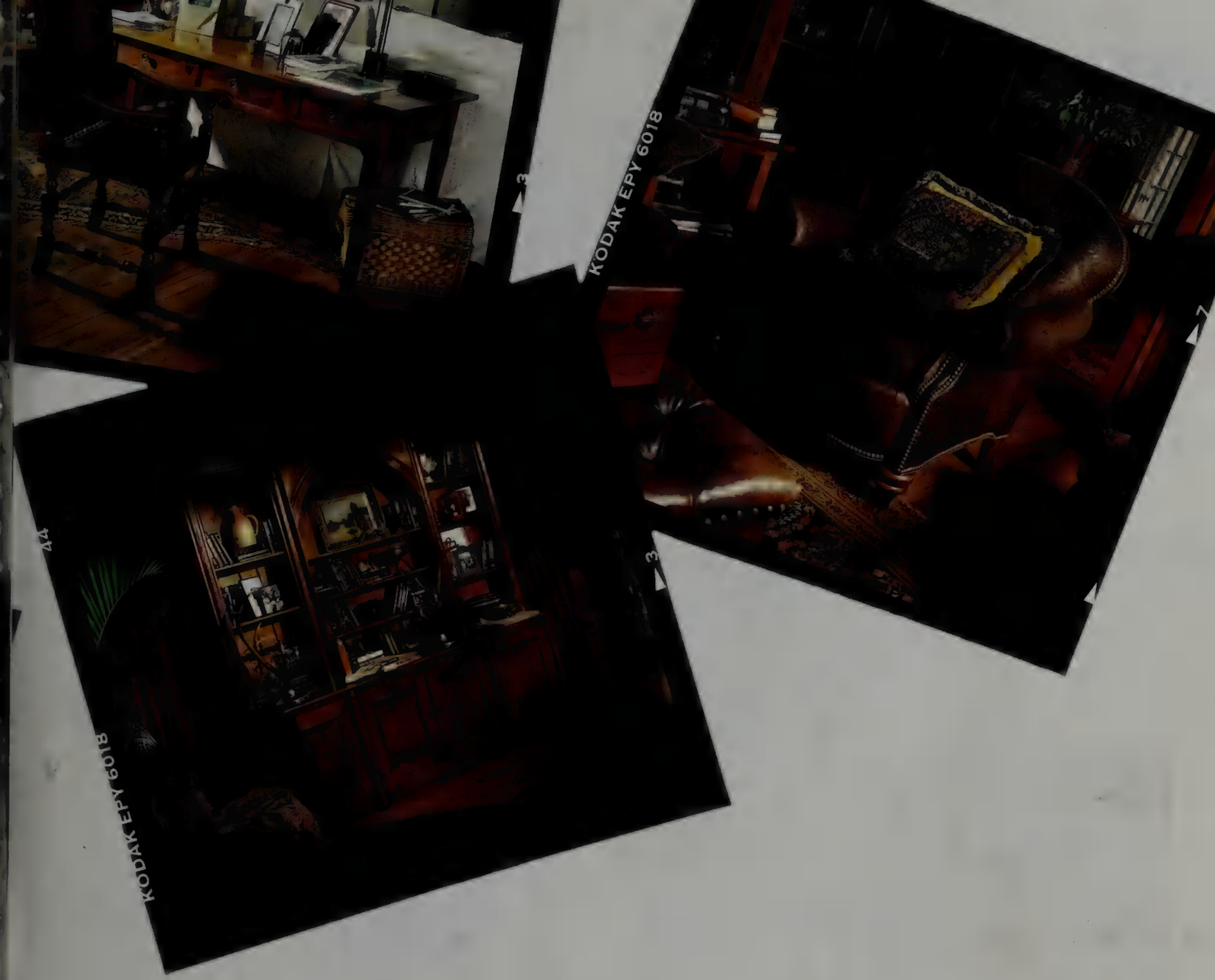
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March 1996



INTERIOR DESIGN

98 **Parisian Panache in New York**
Hubert Guerrand-Hermès Trains an Eye on His Classic Pied-à-Terre
Text by Judith Thurman/Photography by Durston Saylor

104 **Fresh Look for Santa Fe**
Art Dealer Laura Carpenter's Mid-1800s Adobe
Text by David Feld/Photography by Robert Reck

112 **A Balinese Romance**
Traditional Structures Adapted for Living Today
Text by Carol Lutfy/Photography by Robert Reck

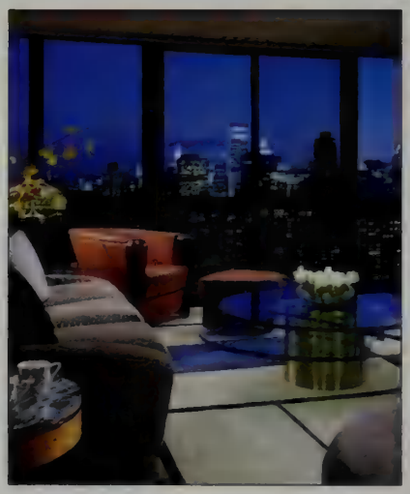
126 **Hollywood Arts and Crafts**
A Careful Restoration Revives the Warmth of an Earlier Era
Architectural Restoration by Martin Eli Weil
Interior Design by Roger L. Conant Williams
Text by Michael Webb/Photography by Dominique Vorillon

134 **The Arizona Biltmore**
Refurbishing a Wrightian Legend in Phoenix
Architectural Restoration by Vernon Swaback Associates
Interior Design by John Cottrell
Text by Leon Whiteson/Photography by Mary E. Nichols

140 **Modern Manhattan**
Art Déco Elements Inform a Sleek Penthouse
Architecture by GF55 Architects
Text by Suzanne Stephens/Photography by Durston Saylor

160 **Notes for Robert Adam**
Neoclassical Setting for a Musical Collection in England
Text by Elizabeth Lambert/Photography by Simon Brown

continued on page 6



COVER: The view from an Art Déco–style penthouse takes in the Manhattan skyline. Architecture by GF55 Architects. Photography by Durston Saylor. See page 140.


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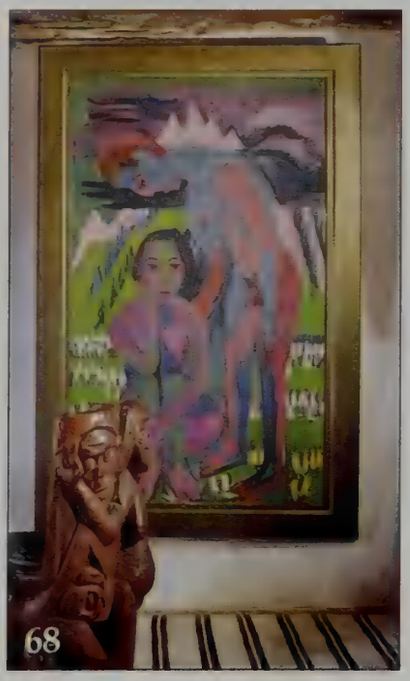
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March 1996



ART AND ANTIQUES

120 **Art: Bay Area Figurative Painting**
California Artists Who Looked Beyond 1950s Abstraction
Text by Christopher Finch

144 **Antiques: Navajo Pictorial Weaving**
Textiles That Mirror the Social History of Tribal Life
Text by Verlyn Klinkenborg

SPECIAL FEATURES

86 **A Contemporary Edge**
Kinetic Composition for a Los Angeles Collector
Executive Architecture by Langdon Wilson
Interior Architecture by Polshek and Partners
Text by Hunter Drohojowska-Philp/Photography by Jaime Ardiles-Arce

150 **Architecture: Scott Johnson**
Lyrical Cubism in the Napa Valley
Text by Pilar Viladas/Photography by Russell Abraham and Mary E. Nichols

168 **Architecture: Laurence Booth**
A Play of Light and Form in a Chicago Town House
Text by Judith Neisser/Photography by Bruce van Inwegen

DEPARTMENTS

18 **Letters**

22 **Contributors**

26 **AD-at-Large**
Inside the Design World

38 **AD Travels: Shopping in SoHo and Tribeca**
Clodagh Shares Her Favorite Downtown Design Sources
Text by Michael Frank
Photography by Daniel Aubry

56 **For Collectors: The Building Building**
An Architect Houses His Souvenir Miniatures
Text by Paul Goldberger
Photography by Alan Weintraub

68 **The Kirchner Museum and Residences**
Legacies of the German Expressionist in Switzerland
Text by Nicholas Fox Weber
Photography by Marina Faust

78 **AD Electronica**
Hyper-featuring the Kitchen
By Nicholas von Hoffman

179 **To the Trade**
Design World Sources

182 **Reader's Directory**

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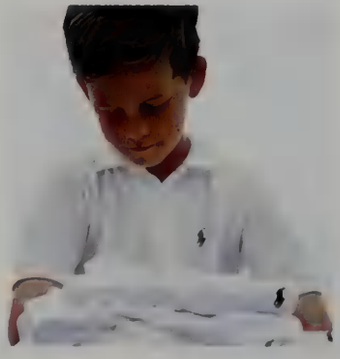
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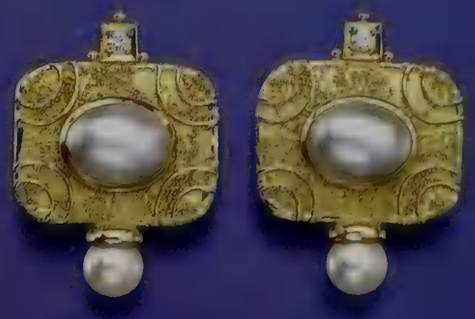


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Susan Cheever, Brendan Gill, Joseph Giovannini, Jesse Kornbluth
Elizabeth Lambert, Aileen Mehle, Suzanne Stephens, Judith Thurman
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CONTRIBUTING EDITORS: **Marilyn Evins, Jeffrey Simpson**
CONTRIBUTING PHOTOGRAPHERS:
Jaime Ardiles-Arce, Steven Brooke, Billy Cunningham
Marina Faust, Feliciano, Dan Forer, Daniel H. Minassian, Derry Moore
Mary E. Nichols, Robert Reck, Durston Saylor, Tony Soluri
ART AND ANTIQUES LIAISONS:
Serena Barrow (LONDON), **Sheri Sandler** (NEW YORK)

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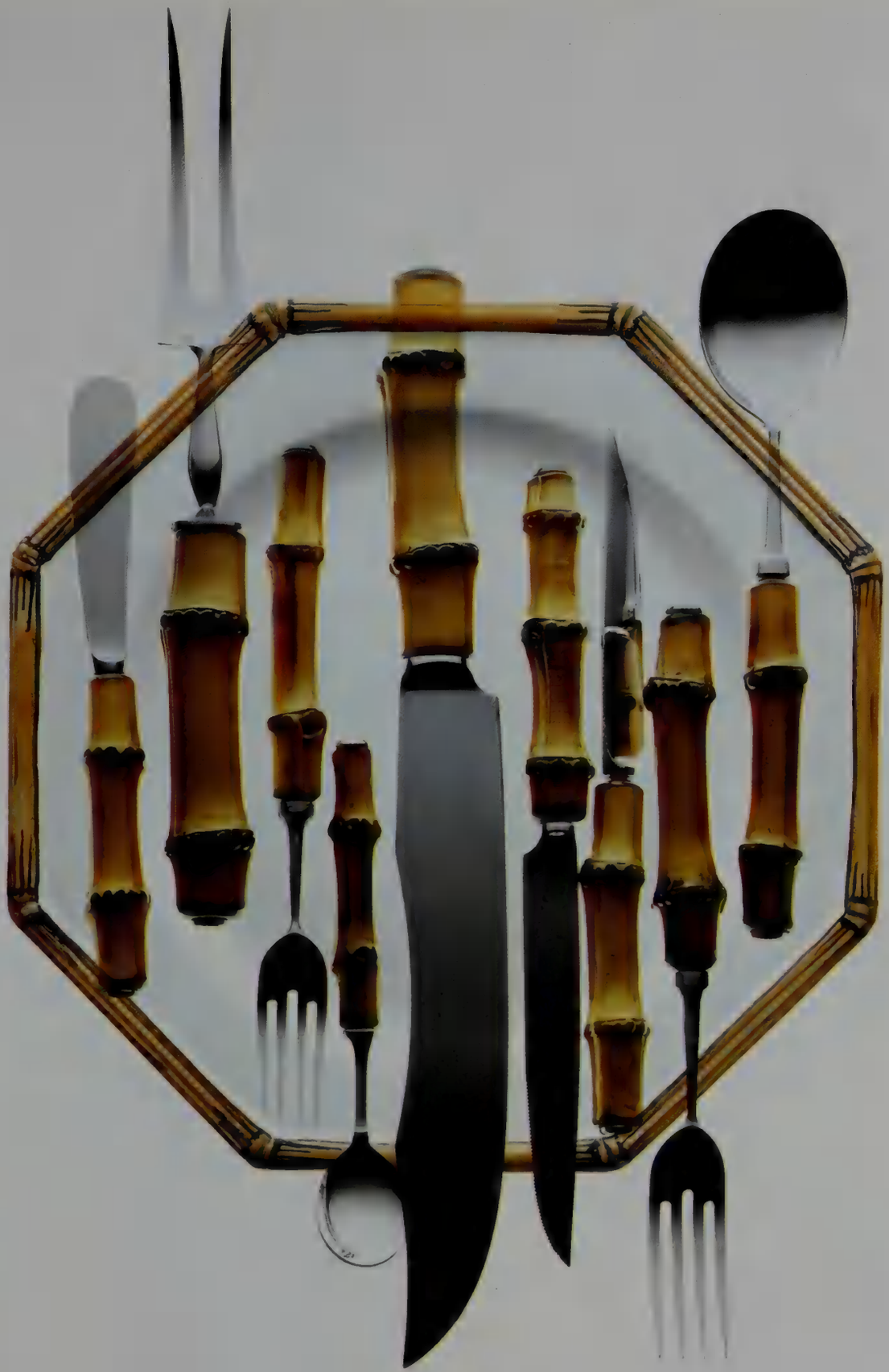
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Telephone: 44-71-376-1756

ITALY: **MIA s.r.l. Concessionaria Editoriale**
Via Hoepli 3, 20121 Milan, Italy
Telephone: 39-2-805-1422

SPAIN: **Luis Andrade Hernandez**
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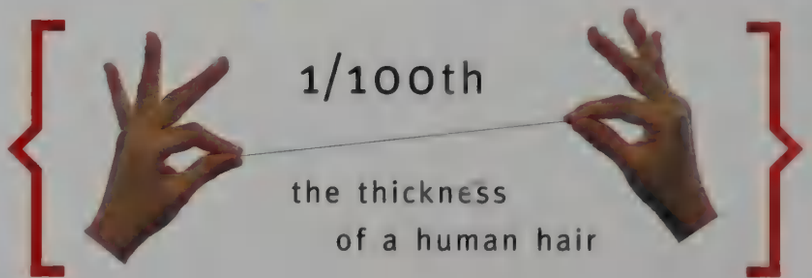
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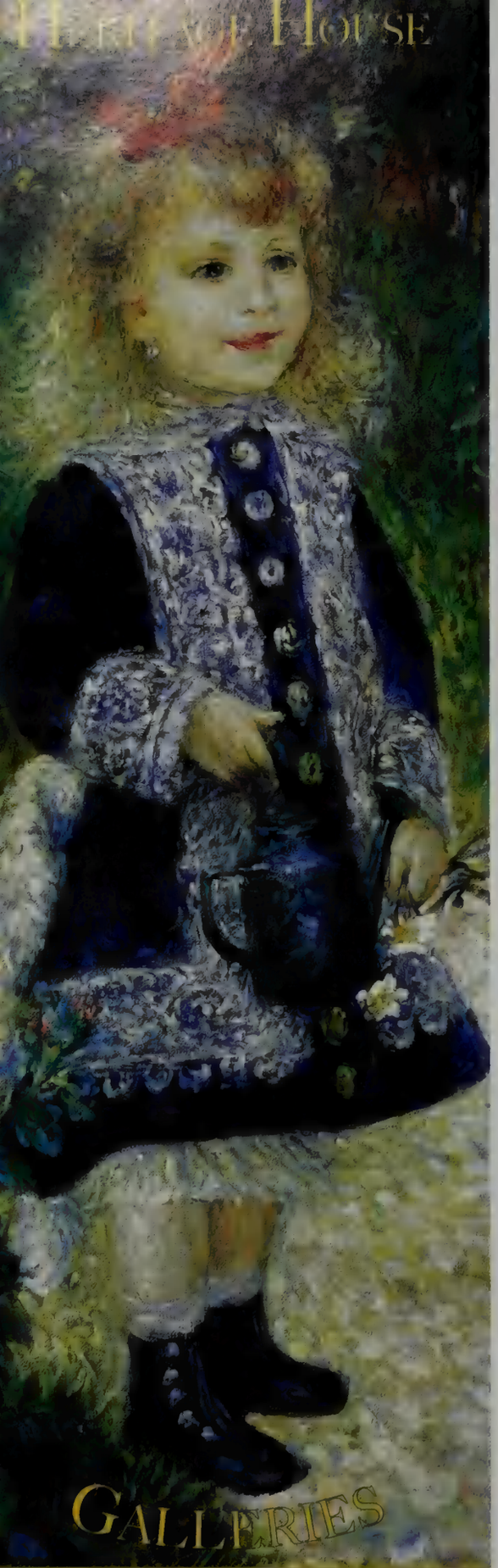
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LETTERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
6300 Wilshire Boulevard, Los Angeles, California 90048.

Your glorious Broadway issue (November 1995) can best be described in a Gershwin song: "Too marvelous for words." I hope you will consider another one in the future.

Sherry Shameer
Stamford, Connecticut

Your magazine was a "luxury" item on my budget until your November Broadway at Home issue moved it into "essentials." A spectacular combination of old and new. Thank you.

Cathy Topf
Brownsburg, Indiana

I just wanted to drop a note to thank you for your Broadway issue. I thoroughly enjoyed taking a peek into the "backstage" of the performers' and producers' homes. I found it intriguing to see where those with such interesting and vivid lives go to relax. Both Joe Allen's striking brick-lined loft space and Robin Wagner's gorgeous stone house knocked me out. I look forward to receiving future issues featuring not only amazing interior and exterior architectural design but a sense of the people for whom these designs are created.

Reiko Mathieu
Los Angeles, California

Thank you so much for the beautiful pictures and well-researched piece about Ten Chimneys ("Alfred Lunt and Lynn Fontanne," November). I appreciate the thought and care that went into the project. It's hard for me to give up Ten Chimneys, and the wonderful piece in *Architectural Digest* was a comforting eulogy.

Suzanne Bugby Knapp
Cable, Wisconsin

Thrilled though I was to see George Gershwin's apartment décor credited to my grandmother Kay Swift (November), I was astonished that Gerald Clarke's characterization of her failed to mention her professional identity in any way. As many people know, Kay Swift not only had taste and style but was a composer—the first woman to write the complete score to a Broadway musical. With lyrics by her first husband, my grandfather James P. Warburg, she wrote standards that include "Fine and Dandy," "Can't We Be Friends?" and "Can This Be Love?" The musical connection between Gershwin and my grandmother was central to the romance. He respected her talents, depended on her advice and frequently relied on her to make notations while he was composing: Parts of the manuscript score to *Porgy and Bess*, now in the Library of Congress, are in her handwriting. The photographs of those rooms provide a rare glimpse of the past. To invoke Rodgers and Hart rather than the Gershwins, wasn't it romantic?

Katharine Weber
Trustee, The Kay Swift Memorial Trust
Bethany, Connecticut

I recently had to empty the cabinet containing all of my *Architectural Digest* magazines dating back to 1979. Before returning them to their designated space, I spent the week of Thanksgiving vacation looking at all those *AD* issues again. I had a delightful time. Among my favorite features were any gray-shingled houses designed by Robert A. M. Stern and apartments and homes decorated by Mark Hampton, Parish-Hadley and Sally Sirkin Lewis. It was interesting to note how some styles have changed over the years, and at the same time to observe how the traditional designs have remained true classics and are never outdated. I will continue to be a faithful subscriber, looking forward to each issue, but I *am* running out of cabinet space!

Cornelia DaFoe
Austin, Texas



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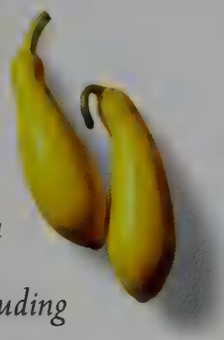
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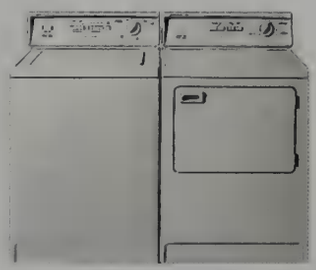
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In 1990 we started a trend with our first special issue devoted to the homes of Hollywood legends. Next month we present our fourth edition of the Hollywood issue, and we're happy to say that it lives up to its predecessors. Features include rare vintage photography of the residences of Cary Grant, Gregory Peck, Walter Huston, Joan Bennett, Orson Welles, Norma Talmadge, Ray Milland, George Raft, Bing Crosby, James Dean, Miriam Hopkins and many other figures from the screen's golden era. Contemporary stories include producer Ismail Merchant's apartment in Paris, the Los Angeles house of film executive Alan Ladd, Jr., and an exclusive look at Sharon Stone's private screening room. We also visit Anjelica Huston and sculptor Robert Graham in Venice, California. Having Walter and Anjelica Huston together provides a magical link between Hollywood's past and present. And, in fact, that's what the issue is about.

Paige Rense *Editor-in-Chief*

HUNTER DROHOJOWSKA-PHILP, a writer who specializes in art and design, is completing a biography of Georgia O'Keeffe for Knopf.

DAVID FELD is a Dallas-based journalist.

CHRISTOPHER FINCH is the author of *American Watercolors, Twentieth-Century Watercolors, Nineteenth-Century Watercolors* and *Jim Henson: The Works*. His latest book, *The Art of Disney*, was published last year by Abrams.

MICHAEL FRANK's essays, articles and fiction have appeared in *The New York Times*, the *Los Angeles Times*, *Glimmer Train* and *Antaeus*.

PAUL GOLDBERGER is the chief cultural correspondent and a Pulitzer Prize–winning architecture critic for *The New York Times*.


LINDY SMITH

VERLYN KLINKENBORG, the author of *Making Hay* and *The Last Fine Time*, is working on *Becoming a Hand*, a book about a western horse trainer.

ELIZABETH LAMBERT is an *Architectural Digest* contributing writer who lives in London.

CAROL LUTEY, a New York journalist, writes frequently about art and architecture in Asia.

JUDITH NEISSER is a Chicago-based freelance writer who specializes in art, architecture and design.

SUZANNE STEPHENS, an *Architectural Digest* contributing writer, is on the board of directors of the Architectural League of New York and Sir John Soane's Museum Foundation and is a member of the editorial board of Monacelli Press.

JUDITH THURMAN, an *Architectural Digest* contributing writer, is the author of *Isak Dinesen: The Life of a Storyteller*, which won a National Book Award. She is working on a biography of Colette for Knopf.


STEVE HATHAWAY

PILAR VILADAS, an *Architectural Digest* contributing writer, is the recipient of a 1995–96 Loeb Fellowship in Advanced Environmental Studies at Harvard. She is the author of *Los Angeles: A Certain Style* and is writing a book on California coastal houses to be published this year by Chronicle Books.


BILLY CUNNINGHAM

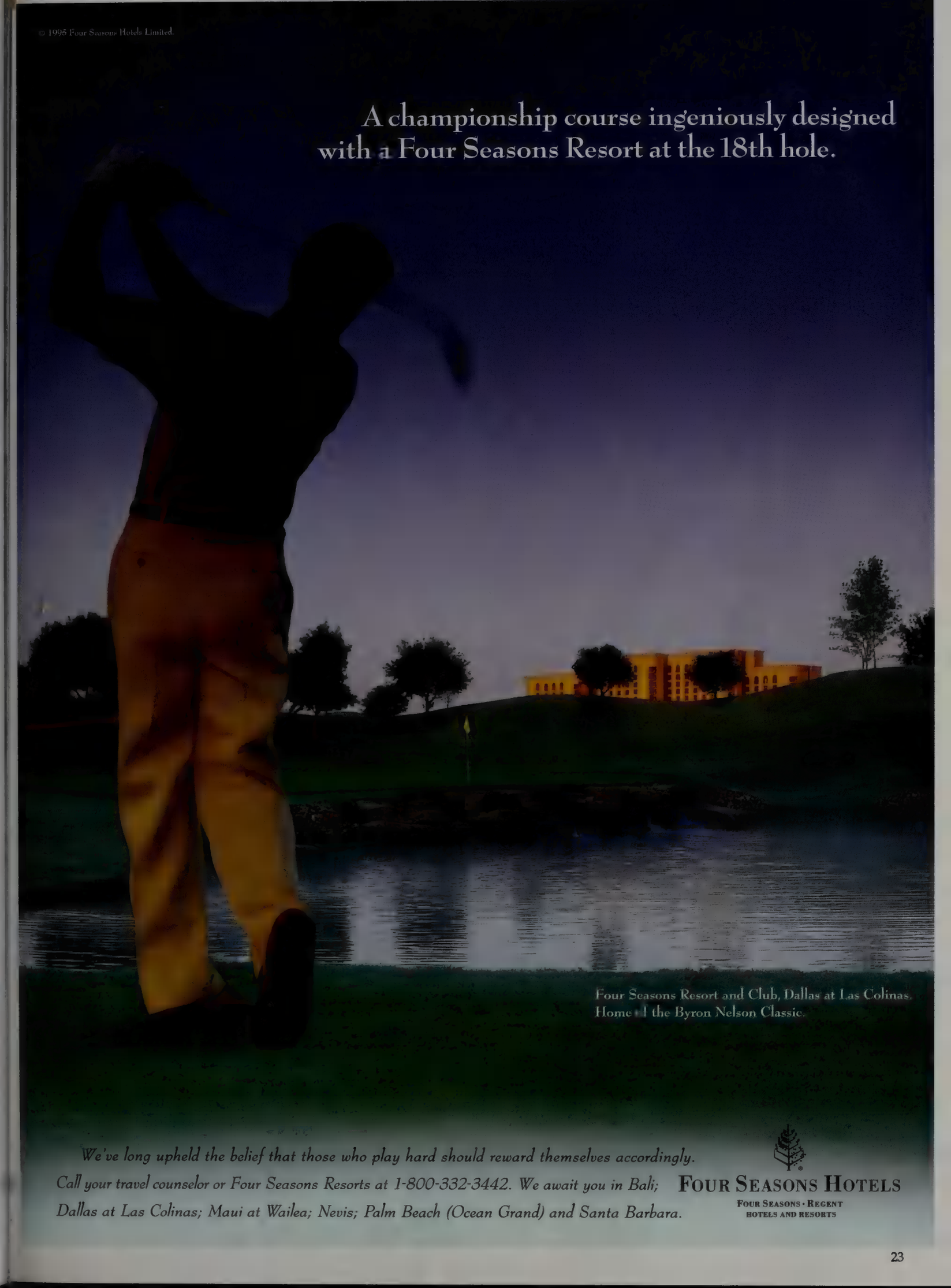
NICHOLAS VON HOFFMAN, an *Architectural Digest* contributing writer, is a playwright, novelist and journalist whose work has appeared in *The New Republic*, *The New York Review of Books* and *The New Yorker*. Among his many books are *Make-Believe Presidents*, *Citizen Cohn* and *Capitalist Fools*.

MICHAEL WEBB is the author of *Architects House Themselves: Breaking New Ground* and other books on architecture and design.

NICHOLAS FOX WEBER, the executive director of the Josef and Anni Albers Foundation, is the author of *Patron Saints*. He is currently writing a book on Balthus for Knopf.

LEON WHITESON is an architecture critic for the *Los Angeles Times* and a contributing editor for *Architecture* magazine. His book *A Garden Story* was published last year. He is currently working on a memoir, *Away from Africa*, to be published next year by Faber and Faber.

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INSIDE THE DESIGN WORLD

Ancient Kilns

One of the few private collections of **Thai** and **Burmese ceramics** in the U.S. will be on view at the New York showroom of Eric Zetterquist from Mar. 15 to Apr. 5.

Minneapolis collectors Leonard and Peggy Lindborg amassed 85 museum-quality bowls, vessels, plates and sculptural figures from the 14th and 15th centuries—the golden age of ceramic production in Thailand and Burma. "This is an exciting collection with many world-class pieces of extraordinary quality," says Zetterquist, who adds that this is the first exhibition in the U.S. to introduce ancient Burmese ceramics. "It's filled with examples from all the major Thai kilns and most of the Burmese kilns of the period."

The Thai ceramics are distinguished by incised, stamped or underglaze brown iron-oxide decorations, often in fish, floral or scroll patterns, and a translucent or pale green crackled surface glaze. Ancient Burmese ceramics are stamped and incised with floral motifs and have a smoother, more opaque glaze in white or green tones.

Pieces from the collection are for sale for $500 to $18,000. "You can collect at the top of this genre for a lot less than you'd spend on Chinese, Japanese or Korean ceramics," says Zetterquist. Eric Zetterquist, 24 E. 81st St., New York 10028; 212-988-3399.



MAGGIE NIMKIN



MAGGIE NIMKIN



MAGGIE NIMKIN

A 15th-century Thai storage jar (top); a late-15th-century Burmese temple tile (above); a 15th-century Thai serpent finial (right)

A Passion for Orientalism



COURTESY LEIGHTON HOUSE

Relentless Perfection—At Home with Lord Leighton," a celebration of the life of Frederic, Lord Leighton, is under way through Apr. 21 at Leighton House. Visitors passing through the rooms of the opulently decorated, Oriental Victorian mansion in London will by greeted by actors re-creating tableaux from Leighton's life—Sir Richard Burton holds court in the incense-scented Arab hall (left) and Dorothy Dene, Leighton's favorite model, poses in his painting studio. Concurrently, the Royal Academy of Art, where Leighton was president, is mounting a retrospective of his paintings, and the Victoria and Albert is showing two of his newly restored frescoes. Leighton House, 12 Holland Park Rd., London W14 8LZ; 171-602-3316.

Fair Asia

Antiques dealers and fair organizers Brian and Anna Haughton are at it again with their first International Asian Art Fair, which runs at New York's Seventh Regiment Armory from Mar. 30 to Apr. 2. More than 40 international dealers, some exhibiting for the first time, will show their wares, among them Robert Ellsworth, Flying Cranes Antiques, John Eskinazi and Khalil Rizk. The opening-night preview benefits the Asia Society. For information, call 212-382-0969.

continued on page 28

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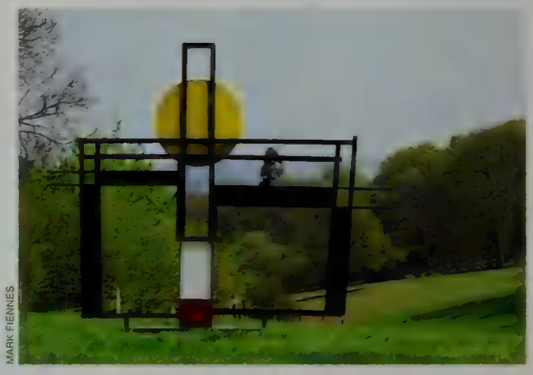
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Sculpted Features


MARK FIENNES

Madeleine Ponsonby may have retired to the country, but **New Art Centre**, the sculpture park she has been cultivating at Roche Court, her country house in Wiltshire, is anything but reclusive. The trustees of the estate of Barbara Hepworth, which Ponsonby represents, have just released six major outdoor works, including the steel *Construction (Crucifixion)*, an homage to Mondrian that's rare because Hepworth didn't usually work in metal. "We have more than 100 sculptures on 20 acres of parkland, and this year we are using more of the park and surrounding oak woods in displaying large work from the U.S. and work by younger British sculptors," says Ponsonby.

Alongside the sculptures of Henry Moore, Elisabeth Frink and Franz Stahler, Ponsonby, in partnership with Pace Wildenstein, also shows the work of Louise Nevelson, Jim Dine, Alexander Calder and Claes Oldenburg. The sculptures are located in parkland surrounding the classical stone house, built in 1804 for Lord Nelson. Visitors are encouraged to call for an appointment. New Art Centre, Roche Court, East Winterslow, Salisbury, Wiltshire SP5 1BG; 1980-862244.


MARK FIENNES


MARK FIENNES

Franz Stahler's installation of terra-cotta pots (top); *Construction (Crucifixion)* by Barbara Hepworth (above)

***Night Gesture* by Louise Nevelson (above)**

Into the Woods

Master woodworker George Nakashima died in 1990, but his daughter, **Mira Nakashima-Yarnall**, has carried on his legacy. "People who had ordered furniture from Dad expected signed pieces, so a lot of them canceled their orders after he died," she says. "But he hadn't made a piece with his own hands since the '40s, when he started the business. He had 10 to 12 men working for him that he trained."

Most of the woodworkers Nakashima trained are still with the family, which continues to produce handmade "Japanese Shaker" furniture—free-form and geometric tables, chairs and cabinets—in the tradition of the master. They work in the same family compound Nakashima built on ten acres outside New Hope, Pennsylvania. A great many of the woods that Nakashima selected still exist, housed in several storage buildings on the property, and Nakashima-Yarnall now directs the cutting of the wood.

Nakashima's choice of dramatically grained hardwoods has made his work highly collectible, according to Cristina Grajales, who runs **1950**, Anthony DeLorenzo's gallery in New York. Newly made Nakashima furniture can look like the earlier pieces—and both are popular. Peter Marino has been buying vintage pieces for clients, while computer maven Steven Jobs has ordered more than 12 traditional designs with custom specifications from Nakashima-Yarnall. The workshops and showroom are open Saturday afternoons and by appointment. George Nakashima Woodworker, 293 Aquetong Rd., New Hope, PA 18938; 215-862-2272. 1950, 440 Lafayette St., New York 10003; 212-995-1950.


SUSAN BYRNE


TROY HOUSE

The Conoid studio on the Nakashima property (left); a Nakashima table at 1950 (above)

continued on page 32



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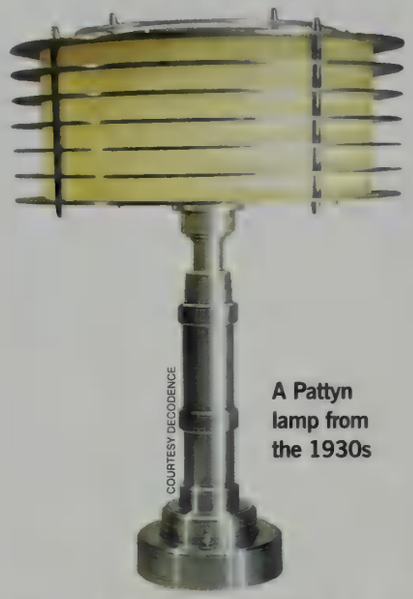
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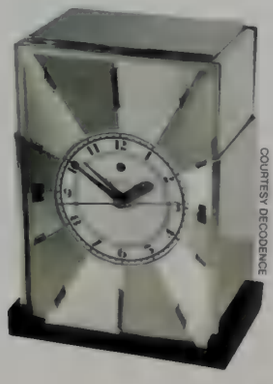
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COURTESY DECODENCE

A Pattyn lamp from the 1930s

Machine-Age Mania

Their business began as an addiction, say Eric Menard and Peter Linden, dealers of 20th-century decorative accessories. "We started as collectors, and then we had so much we had to start selling it." They have been in business for more than five years, but they still have plenty of objects for sale—more than 15,000, to be precise. Their shop, **Decodence**, covers the period from Art Déco to the 1950s, when Walter von Nessen, Gilbert Rohde, Paul Frankl and Russel Wright were designing all kinds of products. Menard and Linden have focused on clocks, pottery and machine-age pieces. They have numerous examples of Frankl's skyscraper clocks and Frankart lamps, starting at about $1,000, while a Durelle Guild silver tea service with ebony handles and an aluminum Pattyn machine-age lamp are both priced at $5,000, and a 1928 Ruba Rombic fishbowl on a stand has an asking price of $13,000. Decodence, 149 Gough St., San Francisco, CA 94102; 415-553-4500.


COURTESY DECODENCE

A Paul Frankl clock from the 1920s


ED WATKINS

A 1940s Jansen desk from Louis Bofferding (above)


RICHARD GOODBODY

Samuel Marx's 1940s smoked-glass table at Forty One (above)


COURTESY MALMAISON

Mary Lasker's dressing table (above) at Malmaison

Mirror, Mirror, on the Floor

Mirrored furniture is fantasy—it has a very urbane, glamorous look," says dealer Louis Bofferding, who uses it as the theme for his latest installation at his Manhattan apartment-cum-showroom. Decorating Bofferding's salon in March are an Elsie de Wolfe low table of silver-leafed glass, a pair of 19th-century Italian mirrored valances from Rose Cumming's New York town house, French and Venetian mirrors and a pair of 1930s Baguès mirrored lamps in the shape of urns with mirrored leaves dangling from metal tendrils.

Mirrored and glass furniture from the 1930s is experiencing a resurgence, according to Bofferding and fellow dealers Liz O'Brien at Forty One and Roger Prigent at Malmaison. "I love to use old mirrored furniture in the bath for a woman's vanity or in the entrance hall," says Juan Montoya. Jed Johnson purchased from Bofferding a rare 1940s Jansen desk with eglomise glass.

In the mid-19th century Baccarat made an entire suite of furniture covered in engraved mirrors for a sultan. When Serge Roche exhibited a chair from the ensemble in 1934, he signaled a revival of mirrors in interiors. Roche designed his own collection of decorative glass furniture, some of which ended up in Helena Rubenstein's Paris apartment and was later acquired by Roger Prigent, who has select pieces for sale at Malmaison. In London, James Clark and Son designed peach-colored mirrored furniture, and in the U.S., designers such as Samuel Marx and William Pahlmann of Lord and Taylor incorporated mirrored tables into their interiors.

The dealers try to find pieces with little or no damage. "Mirror is very fragile and almost impossible to repair," says Prigent, who presides over a collection of smoked-glass furniture from both Rubenstein's Paris apartment and the Chicago house of Mary Lasker. Louis Bofferding, 212-744-6725. Forty One, 41 Wooster St., New York 10013; 212-343-0935. Malmaison, 253 E. 74th St., New York 10021; 212-288-7569.

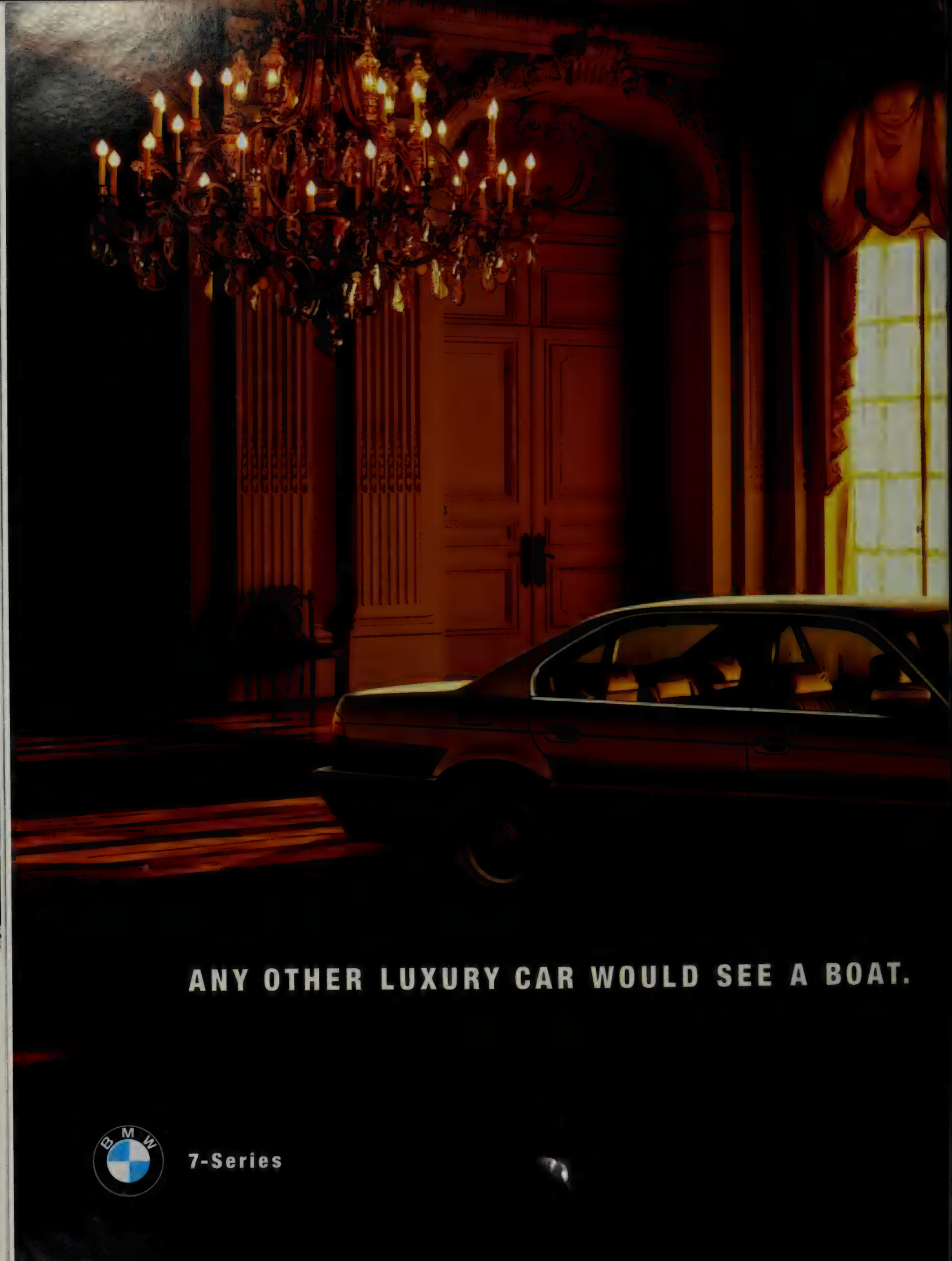
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Paris, Louisiana

In dress, manner and accent, Robert E. Smith is the consummate Francophile, and the selection at **Au Vieux Paris Antiques** (right), which Marjorie Shushan calls "a treasure trove of 18th- and 19th-century French furnishings," bears that out. Au Vieux Paris is housed in one of nine buildings that make up the 1821 Henri Penne house, a Creole plantation that Smith relocated to Breaux Bridge, Louisiana, in 1974 and painstakingly restored. The shop opened in 1985, followed six years later by a branch in New Orleans. Says Smith, "I have everything it takes to furnish a house and garden." Shushan "came away with a fascinating fund of information and a simple 18th-century table" after perusing the armoires, tables, fabrics and portraits, all displayed to create an ambiance of Smith's favorite period—"the great age of Louis XIV and his successors."

A nearly nine-foot Charles X pendule clock with Egyptian designs shares space with a Louis XVI–style white-marble mantel and a 19th-century Louis XV–style *garniture de cheminée* in bronze doré. In another carefully orchestrated section of the shop, two ca. 1700 Louis XIII fauteuils flank a Régence bowfront commode that has bronze hardware cast with Indian figures in a chinoiserie style. Shushan notes that Smith, "a meticulous researcher," provides detail on the provenance and history of all his furniture and objects. Au Vieux Paris Antiques, 1040 Henri Penne Rd., Breaux Bridge, LA 70517, 318-332-2852; 7219 Perrier St., New Orleans, LA 70118, 504-866-6677.



COURTESY ROBERT E. SMITH

Artisans Unite



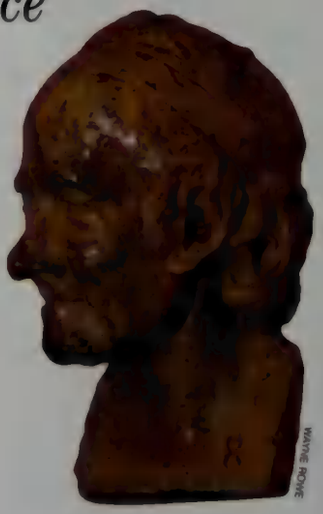
TH. HENWOOQUE

A new resource for designers is **"Les Grands Ateliers de France,"** a listing of 33 master craftspeople who are experts in restoration and conservation. "These are little companies with little workshops, and their selection revolves around home decoration and *arts de la table*," says Jean Bergeron, president and founder. Included are gilders, woodworkers, metalworkers, fabrics experts, marquetry specialists and fan maker Anne Hoguet (*AD*, Oct. 1994). **Martine Flé**'s workshop, in existence since 1880, dyes leathers by hand. Aside from restoring antique furniture made of parchment, chamois and other leathers, she has been commissioned by Jacques Grange to make furniture. Clients of **Maison Brazet** (above) include the Getty Museum, for which Brazet is completely upholstering a Louis XVI gilt bed. Founded in 1921, **Maison Meilleur** specializes in light fixtures, ironwork and decorative locks and has done work for Craig Wright, Peter Marino, and Colefax and Fowler, among others. Les Grands Ateliers de France, 8 place de la Madeleine, 75008 Paris; 42-96-12-75.

Toujours Provence

Terry Avery learned a great deal about antiquing in the south of France when he restored a house he bought in Provence (*AD*, Feb. 1996). Now he shares his knowledge of the region's antiques markets with clients he takes on specialized sight-seeing and shopping tours he calls **Chez Moi en Provence**.

Avery organizes groups of four to six people, who stay in his hilltop house and visit antiques fairs, dealers and historic sites during the spring and summer. "I have three types of clients that I group separately," he says. "I take professional dealers who can't speak French and want to get up at four in the morning and look through boxes with flashlights. Then there are people who are redoing their own homes and looking for a particular piece of furniture, like an armoire. And there are people who want to have a good time seeing Provence through decorative arts and antiques." In April, Avery will take guests to an upscale antiques show in Antibes, while July offers one of the largest antiques fairs of the year, in Montpelier, for dealers only. Chez Moi en Provence, 47 Lafayette Place, East 3-H, Greenwich, CT 06830; 203-869-7312. □



WAYNE ROWE

A terra-cotta bust of Voltaire, after Houdon


VERSACE
HOME SIGNATURE

AD TRAVELS: SHOPPING IN SOHO AND TRIBECA

CLODAGH SHARES HER FAVORITE DOWNTOWN DESIGN SOURCES

Text by Michael Frank *Photography by Daniel Aubry*



Oscar." This word—this signature—was scratched by Oscar Wilde, using his mother's diamond, on the nursery window of Moytura House in the west of Ireland, where both the writer and, several lifetimes later, the interior designer Clodagh occupied the same childhood room. "We were decaying Irish Protestant gentry," explains Clodagh. "You know: The roof leaks, the plumbing doesn't work, but the furniture is fabulous—Irish Chippendale and wonderful old silver. It gets chipped away with each generation. I came in at the end, as the houses kept getting smaller."

Clodagh admits to feeling a "powerful sensual nostalgia" both for Ireland and for Spain, where she lived for seven years before moving to New York in the early 1980s. In this, and in her verve too, the designer evokes still another Irish writer, Edna O'Brien, whose heroines seem to share her

For New York City–based Clodagh, SoHo and Tribeca offer a host of design resources. "I constantly find things tucked away in unusual places," she says. Among the artisans she works with is Stephen Balser, of Tribeca's Art-In Construction, which creates plaster surfaces and objects. ABOVE: Clodagh, who designed the walls, and Balser, who designed the shallow sink, look over plans.



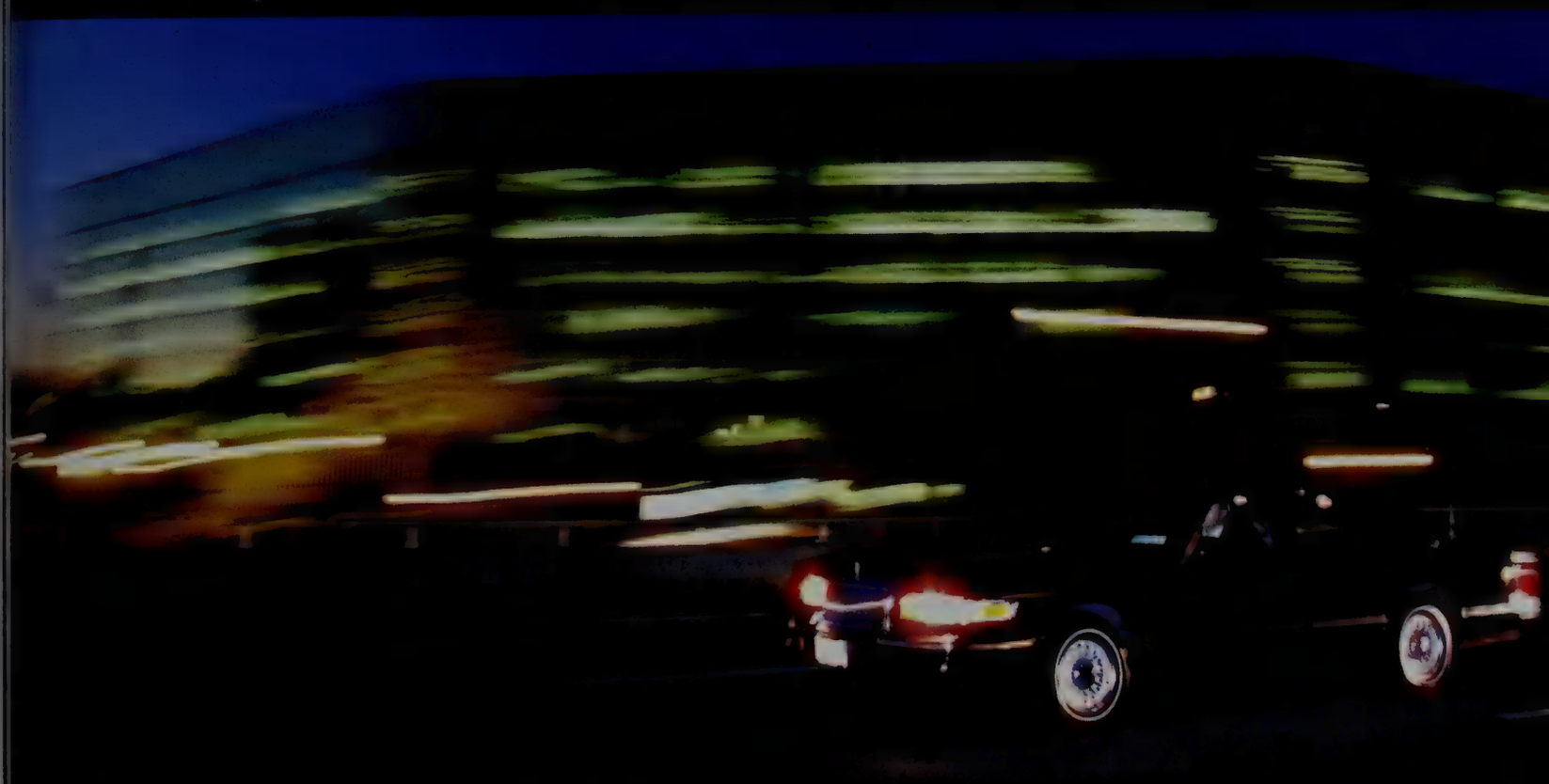
RIGHT: Clodagh consults with lighting specialist Daniel Berglund at his Tribeca studio. "Daniel will make custom fixtures, but he also has lights, sconces and lamps that you can buy," says Clodagh.



FAR RIGHT: Berglund incorporates jet engine parts and other industrial materials into his designs. "Going to Daniel is kind of like going to the butcher. You don't always know where the parts come from, but the results are such a success that it doesn't matter."

continued on page 44

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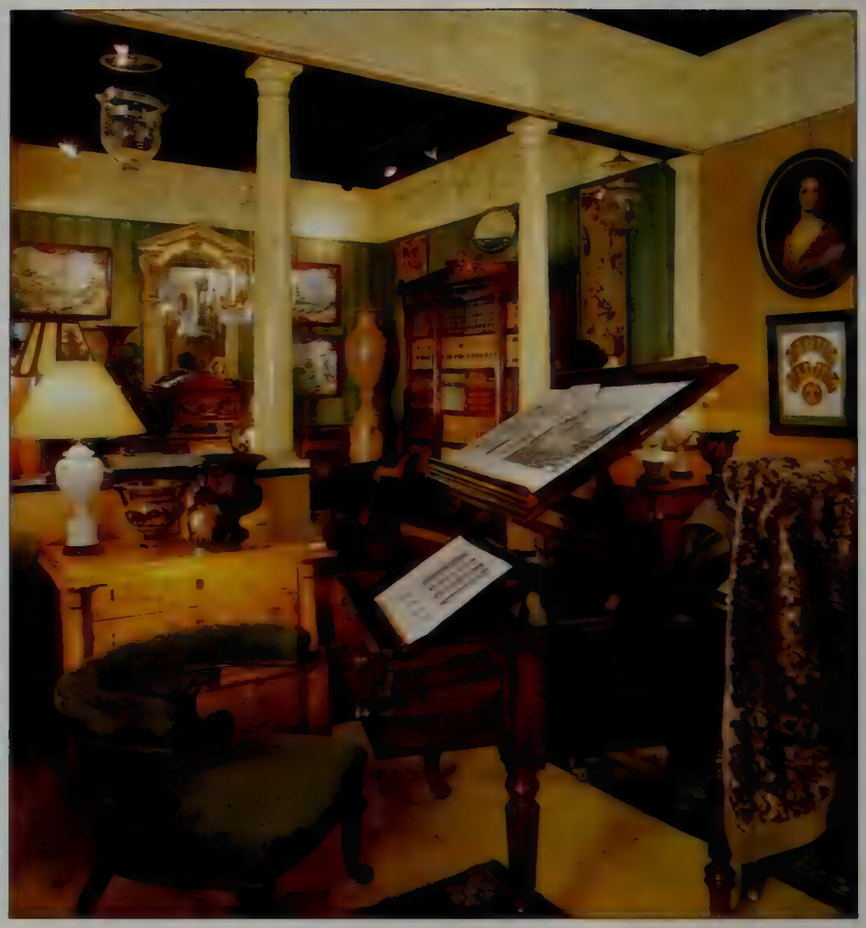
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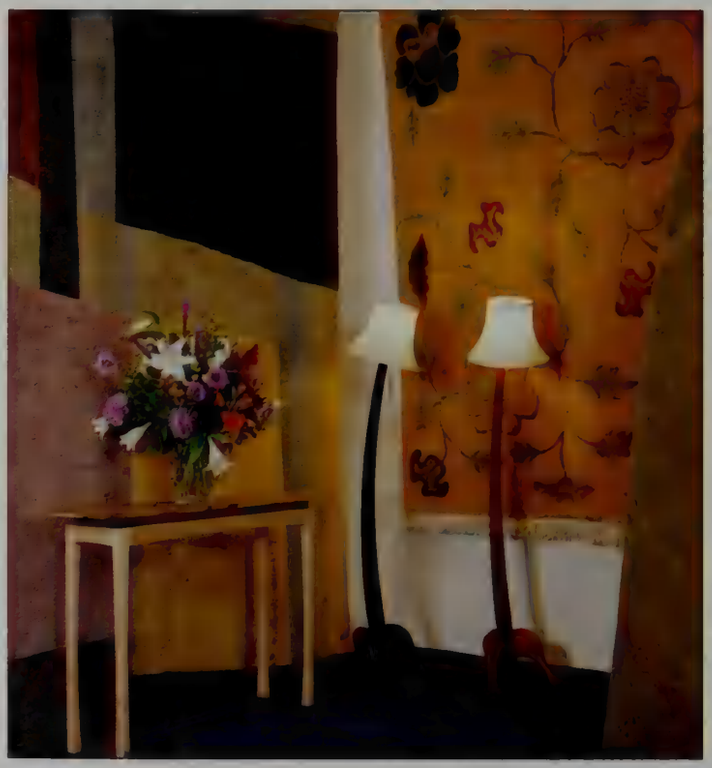
CLODAGH SHARES HER FAVORITE DOWNTOWN DESIGN SOURCES
continued from page 38

curiosity and flair. Or maybe it's the other way around? Or maybe these are qualities basic to the Irish character? "I'm drawn by passion," Clodagh says. "Passion, dedication, focus: I find them all enormously exciting."

At first, the designer had a strong—a strongly negative—reaction to New York. Clodagh had been a fashion designer in Ireland and an interior designer in Spain, virtually self-taught in both arenas. "When I came here and saw a Sheetrock wall, I thought I was going to die. Four inches away from your next-door neighbor? You've got to be kidding. And then there was the city itself. I thought it was a bunch of amorphous skyscrapers, chasms lined with towers."



RIGHT: A 19th-century library chair and rosewood reading desk, Wedgwood urn lamps and a Biedermeier commode share space in Niall Smith's SoHo antiques store. "I always find something quirky at Niall's—an unusual chair or a vase with a remarkable glaze," says the designer.



Soon enough Clodagh developed a more nuanced relationship to New York. "You're at the pulse point of the world," she says. "You can get things done. The speed, facility and resources are remarkable. At the same time, though, you're aware of a feeling of shifting sands here. In my work, I try to ground people." Clodagh believes that thoughtful design can be a healing art. "It may sound odd, but I feel that my work calms people. I use enduring low-maintenance surfaces and textures and materials that refract light in a soft way. Comfort and peace are very important to me; in this city, I think they're essential."

Early on in her experience of New York, Clodagh came to understand that Manhattan is really a "necklace of villages," and she found that some of her favorites were SoHo and Tribeca.

ABOVE: Rugs by Marcel Zelmanovitch, a Jonathan Cohen console table and lamps by Aris Paganakis are displayed in SoHo's Entree Libre, a gallery of contemporary art furnishings. "I've bought sconces, candelabra and rugs," says Clodagh. The merchandise can be bought as is, or it can be customized by the artists whom the gallery represents.

continued on page 46



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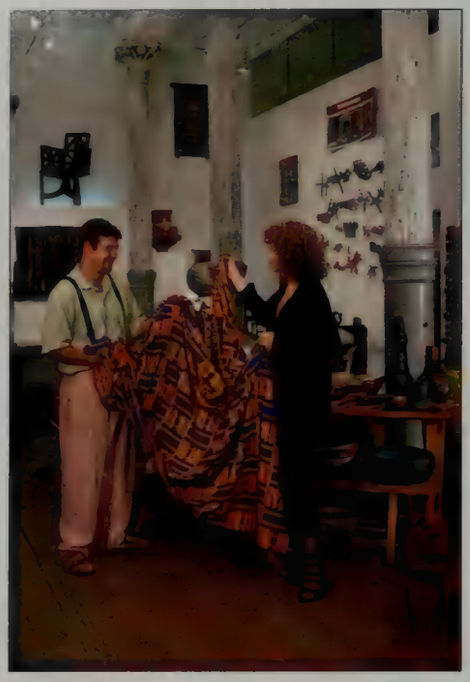
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continued from page 44



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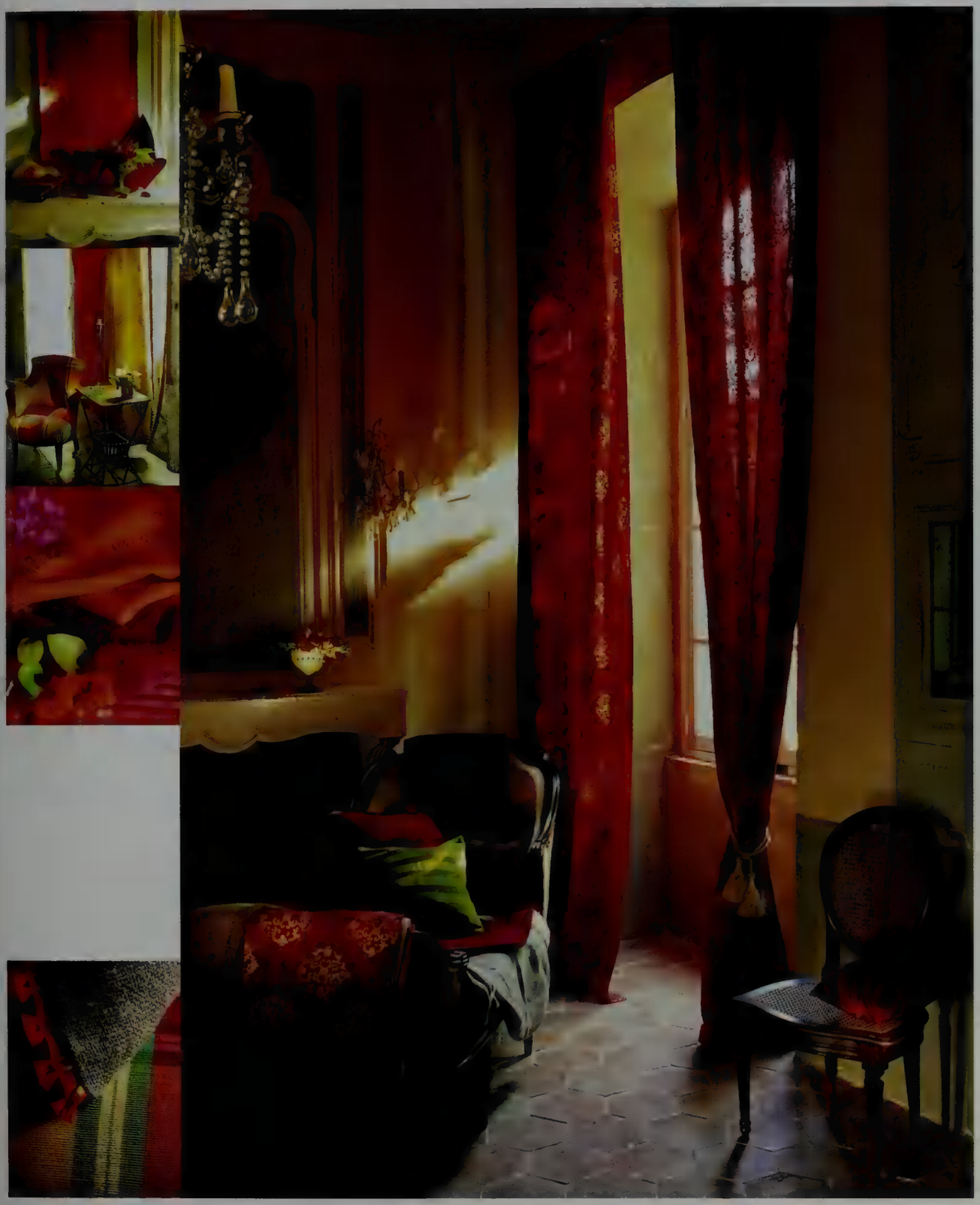
TOP: At SoHo's Craft Caravan, which carries mostly primitive African objects, Clodagh and manager David Mamo examine a *kente* cloth from Ghana. "The quality of the object is what matters," says the designer. "And they're very careful about the quality." ABOVE: Handwoven fabrics from Nigeria, including, in the foreground, an Urhubo ceremonial dance costume, line the shop's walls.

"They have edge," the designer says, "and a constant sense of excitement." Clodagh doesn't care for the way the skyscrapers of midtown turn in on themselves, concealing their treasures and their mysteries from the passerby on the street. She much prefers exploring these less uniform, and more rambling, downtown neighborhoods, either by car or bicycle or on foot. "When I go to a restaurant, I like to cruise plates—I like to see what other people are eating. In SoHo and Tribeca, it's the same thing. I cruise the streets. I hunt and prowl."

It was her quest for the enduring and the solid (and her dislike of Sheetrock) that first attracted Clodagh to the work done by Art-In Construction, Stephen Balser's Tribeca-based firm, which has developed its own plastering technique. "It's an artisan plaster," Clodagh says, "hard as can be but with the texture of silk. You can get a fine edge; a wall can end in an elliptical point if you like. Their walls have honesty and vibrancy. And the plaster is so strong, it can be used to make sinks, showers and tabletops."

Balser's background is in forestry, of all things. Like Clodagh, he is self-taught: About seventeen years ago he began doing traditional plasterwork

continued on page 48



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CLODAGH SHARES HER FAVORITE DOWNTOWN DESIGN SOURCES
continued from page 46



while restoring brownstones; then, over time, he discovered for himself his artisan plaster medium. "The color and finish are part of the wall installation—troweled on in coats—instead of the surface treatment," explains Balser. "We're constantly experimenting with materials and customizing for our clients." These have included the Andy Warhol Museum in Pittsburgh, and many private residences in New York and across the country. Clodagh acknowledges that the technique can be expensive at first but encourages her clients to use it wherever possible. "I'm very conscious of the way we squander energy," she says. "Not only Con Ed's but our own personal energy, which people tend to forget about. A good deal of energy goes into redoing, repainting, making over. When I found that Stephen's plaster was a lasting medium, I thought I was in heaven."

Farther west in Tribeca, Clodagh often visits the underground workroom of lighting designer Daniel Berglund. "Lighting is incredibly important to me," Clodagh says, "and no

ABOVE: "This store appeals to me because these people are doing something important," says Clodagh about Terra Verde, in SoHo, which sells completely natural linens, soaps, furniture and fragrances. "We recommend that our clients use their cleaning materials."

"When you go to Palazzetti, you feel comfortable," says Clodagh. "I use quite a bit of their furniture." RIGHT: On display in the Wooster Street showroom are a Le Corbusier chaise, an Eileen Gray side table, a Noguchi low table and a Massimo Scolari spring chair.



"It doesn't matter to me if something is old or new. If it's beautiful, I use it."

continued on page 50



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CLODAGH SHARES HER FAVORITE DOWNTOWN DESIGN SOURCES

continued from page 48

one does work quite like Daniel's. He's a scavenger, like me. He buys old junk and transforms it into objects that are interesting and textured and subtle. He uses clear bulbs and often lights with shadow. He can make things flicker and rotate. You can tell him how much light you need, a chandelier, say, with a hundred and fifty watts up and so many watts down, and he'll invent it for you."

Berglund bristles a bit at the word "junk," and "found object" is no better: "It sounds a little too East Village, don't you think?" He prefers to call his components "previously utilized materials," as indeed they were, most often on jet aircraft. Berglund buys turbine-engine parts, burner cans, elements even he can't name. He chooses them for the beauty of their shapes and finishes. Often they are made of exotic, high-temperature cast alloys, such as Stellite and Inconel, which, when heated and polished, acquire elegant patinas. "These things are intricate and overdesigned, because of their original use," Berglund points out. "They allow me to take a jewelry approach to what I do. I concentrate on producing a beautiful piece. I make lights that are very functional, like bed lamps, as well as things that are more sculptural." Clodagh admires Berglund's work because it "has no relationship to anything you've ever seen," she says. "You can put his lights with a nineteenth-century Buddha, and they look right somehow. They look new and old at the same time."

The old matters to Clodagh. She strongly believes in drawing across time in her interiors. "That's the way everybody always lived," she says. "In the past, no one ever sat down and made a specific space at a specific moment. It looks precious and theatrical if you don't bring in old things and new things. As a designer, I don't like rooms that look too designed, even though that may be a contradiction. It's important to explore the past."

One place Clodagh regularly explores the past is Niall Smith's antiques shop (it's one of two he has in the city) on SoHo's Grand Street, where the dealer concentrates on overscale Neoclassical furniture from the early nineteenth century. "Niall is a difficult perfectionist," Clodagh says. "There's nothing in his shop that isn't beautiful in its own right. He has a quirky sense of humor, and it shows up in his pieces.

"I've gone antiquing with Niall," Clodagh continues. "He'll zoom around a huge antiques fair and suddenly land. His eye Velcros itself onto a piece, and you think, I've been looking around and I didn't see that." Smith, for his part, explains that he was trained early: When he was growing up in Ireland, his parents dragged him to every auction they could find. "They were great antiques buffs, but they were strict. They collected only Irish or English Regency furniture. I, in a form of rebellion, turned to Biedermeier, which my mother used to describe as 'that stuff you buy.' She would never speak the name. Now I've gone back to my mud-hut heritage," Smith quips. "I've started buying English and Irish again."

> "Passion, dedication, focus: I find them all enormously exciting."

In the heart of SoHo, Clodagh often visits Entree Libre, a gallery of contemporary functional art started in 1992 by Paula Lajaunie and her partners. "New rugs are difficult for me," Clodagh says, "because they look too, well, new. The rugs at Entree Libre are muted and sensual and dense. I like the feeling of luxury and opulence they give a room."

The rugs at Entree Libre are designed by Marcel Zelmanovitch, a painter and art historian who lives in Paris, and they are manufactured in Kathmandu. Their motifs are often inspired by nature, a quality Lajaunie looks for in the work of many of the artists she represents. "In materials and design, I always favor an organic over a techno tone," she says. "I like to think there is a casual elegance, a warmth and simplicity, about all our artists' work." Entree Libre handles six artists at the moment, and its merchandise ranges from rugs to tables to sconces. "Paula has interesting taste," says Clodagh. "And I like her because she goes berserk over a piece of hardware, the way I do!"

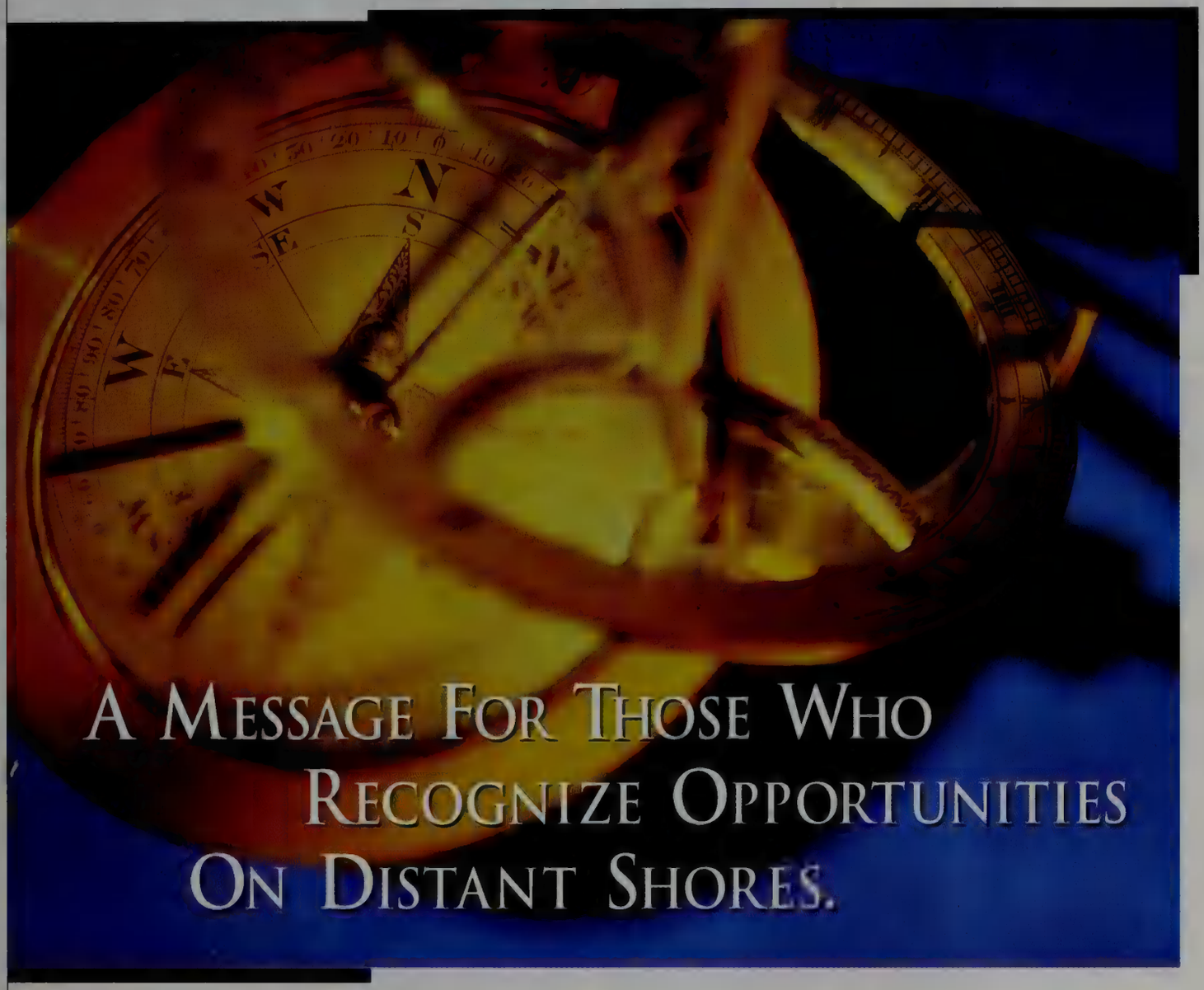
For primitive decorative objects and textiles, Clodagh turns to Craft Caravan on Greene Street. "I just love primitive things," the designer explains. "My favorite place at the Met is the Rockefeller wing—the shapes are just so stunning and pure. And you see them right here. It doesn't matter to me if something is old or new. If it's beautiful, I use it."

Craft Caravan, which has been in business for nearly thirty years, is now run by Ignacio Villarreal, who travels to East and West Africa twice annually to replenish his stock. "I've always been interested in ethnographic material," says Villarreal. "And I'm eclectic in what I like. In the last two years we've branched out into Philippine and Vietnamese things, but Africa remains our focus. I try to stay away from commercial merchandise; I prefer the traditional styles and craftsmanship."

At Craft Caravan, Clodagh finds wooden neck pillows, masks and "small, Brancusi-like objects," usually horn spoons, that she has mounted on metal to use as door handles. "Sometimes I do a door that I don't want to look like a door, and so I turn the handle into an art form. This sort of duality is important to me," Clodagh says. "And Craft Caravan is absolutely the most fertile place to find this kind of unusual, and versatile, object."

For sheets, towels and cleaning materials designed for the environmentally conscious, Clodagh goes to Terra Verde, a shop on Wooster Street run by Katherine Tiddens. "I've been en-

continued on page 52



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continued from page 50

vironmentally concerned since I left school," says the designer. "I was brought up in the country, where we mulched and recycled. One of the reasons I think my spaces feel good is that the materials that go into them are good. Everything at Terra Verde is as natural as it can be—it makes me happy just to walk in there."

Tiddens was motivated to begin her business in 1990 because the merchandise wasn't readily available anywhere else and because people selling "green" products struck her as lacking in imagination. "I didn't want customers to adopt an environmental living style by guilt. I wanted to seduce them by making it attractive," Tiddens says. "Products have a past, a present and a future. Being aware of this has always been important to me. But I also wanted a store that my mother would walk into and say, 'What a fabulous place!' "

Clodagh's last stop on a typical swing through Tribeca and SoHo is at the northern edge of SoHo, where she often finds classic modern furniture at Palazzetti. The downtown store is one of Palazzetti's six (three of them are in New York), and although it is smaller than the company's midtown emporium, Clodagh prefers it because, of course, it is at ground level.

"I discovered this source when I first came to New York," Clodagh remembers. "Sergio Palazzetti had a little office on Park Avenue. He had to take his chairs out in the corridor to show them to you because everything was so tight. He's a wonderful guy. His furniture is well made, and he understands design. When he buys a piece, he buys a piece that he loves."

The SoHo store has been open since March 1994 and shows furniture long associated with Palazzetti and work by such modern masters as Jean-Michel Frank, Le Corbusier and Marcel Breuer, as well as pieces by emerging designers. "What we look for is furniture designed today that is classic bound," notes manager Sixta Minaya. Among the newer designers represented in SoHo are Antonio Citterio and Prospero Rausulo.

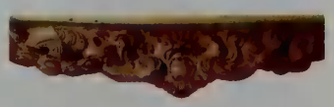
Plaster walls, lights made from burner cans, Biedermeier sideboards, Nepalese rugs designed in Paris, African masks, natural towels and sheets, high-style contemporary furniture: What, if anything, unifies these disparate elements, and their sources, for Clodagh? She reflects for a moment, then answers: "Integrity. Yes. All these things have integrity, and the people who sell them all have passion. I think passion is a missing ingredient in so many lives. People don't care enough about what they do. And it's a shame, because, when you think about it, really, what's life about otherwise?" □



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FOR COLLECTORS: THE BUILDING BUILDING

AN ARCHITECT HOUSES HIS SOUVENIR MINIATURES

Text by Paul Goldberger *Photography by Alan Weintraub*

It is fitting, surely, that the beginnings of a curious organization known as the Souvenir Building Collectors Society, which by 1995 had grown mighty enough to hold its annual meeting at the Rainbow Room atop Rockefeller Center in midtown Manhattan, were in 1992 in David Weingarten and Margaret Majua's northern California barn. For that barn is something of a mother church to nearly two hundred eccentric people who admit to engaging in the bizarre pastime of collecting toy buildings, the kind of six-inch-high replicas of the Empire State Building or the Eiffel Tower that you find in souvenir shops and airports all over the world.



"The question we faced was, how do you display a collection of more than two thousand pieces of *anything*?" says David Weingarten (above, with fellow miniature-building collector Margaret Majua).



LEFT: Weingarten renovated a small barn on his and Majua's northern California property. BELOW: In the foreground of the "building building," which he designed as a one-room space to hold architectural artifacts, is a grouping of souvenir monuments.



Weingarten and Majua's barn contains, at last count, more than twenty-four hundred of these buildings. While a handful of them might have been picked up yesterday at a souvenir stand, most of the pieces are anywhere from twenty to over one hundred years old and by now have taken on a value as artifacts that, if not quite like first-edition comic books or Andy Warhol's cookie jars, at least puts them in the realm of serious collectibles. Together the miniature buildings occupy three hundred feet of shelves, plus another shelf that runs around the top of the room like a classical frieze, and even that does not contain the entire collection; it spills out to fill tables and countertops.

If you are among the few afflicted with the disease of fondness for these miniatures, as I am, Weingarten and Majua's barn possesses an appeal not unlike that which the Beinecke Library at Yale holds for lovers of rare books or

continued on page 58

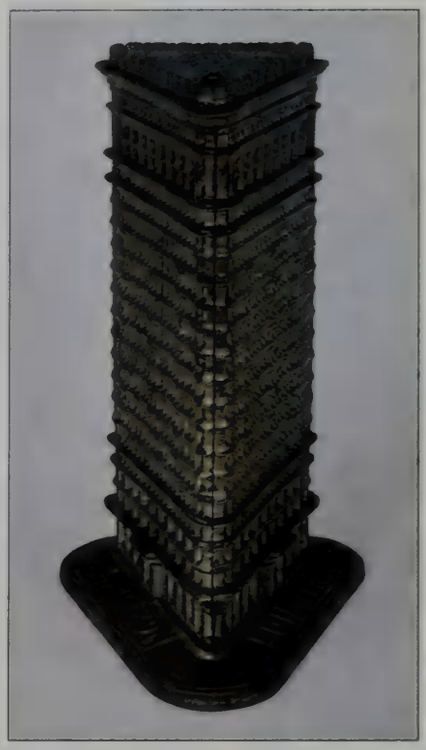
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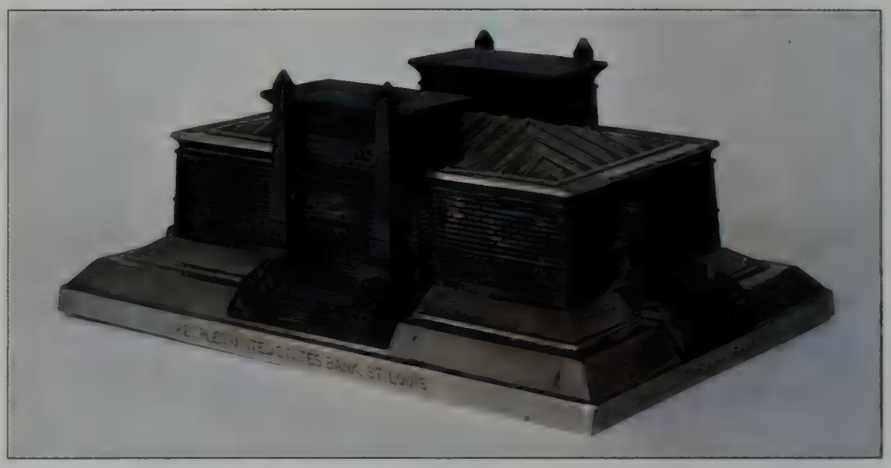
AN ARCHITECT HOUSES HIS SOUVENIR MINIATURES

continued from page 56



"Miniatures provoke rich associations just as real structures do," Weingarten notes. LEFT: The cast-iron coin bank of New York's Flatiron Building is circa 1915. BELOW LEFT: A silver-plated lead casting of Notre Dame de Lourdes plays music.

BELOW: An incentive for turn-of-the-century depositors, a coin bank faithfully represented a St. Louis bank's Egyptian Revival style. BOTTOM RIGHT: A souvenir Tower of Jewels is from the 1915 Panama-Pacific International Exposition in San Francisco; the original was sheathed in faceted colored glass.







the Clore Gallery in London has for fans of Turner: This is where the best stuff is to be found, placed with absolute precision in sympathetic surroundings designed specifically to make everything look both important and alluring.

Indeed, the souvenir miniatures in Weingarten and Majua's barn are as carefully installed and as thoroughly catalogued as the objects in any museum, even though in other ways the place is about as un-museum-like as a building can get. Yet woe be to anyone who mistakes the whitewashed, wood-frame structure with a green-copper-shingled roof for anything casual, for this barn has a mysteriously powerful presence: From within the "building building," as its owners like to call it, exudes an aura that is more like that of the paneled library of a great house than the funky outbuilding of a ranch house in the rolling hills twenty miles northeast of San Francisco. It is designed for both private contemplation and ostentatious display, and like a library it is a place in which vast numbers of small objects come together to create a warm, enveloping texture, its soft tones defined by the clear-finished fir shelving and the bronze, lead and

continued on page 62

If it calls out to you like a long-lost friend, perhaps it is.

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continued from page 58

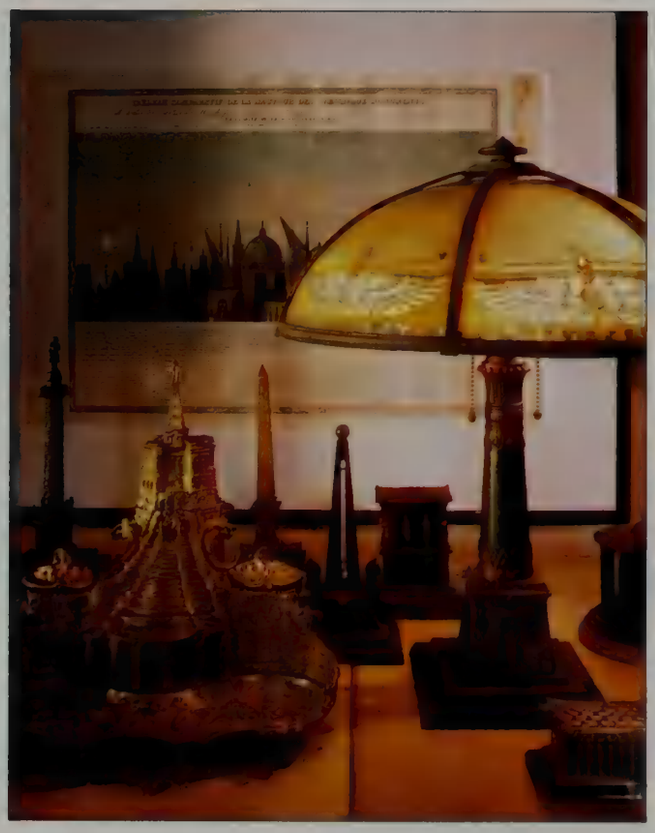
deep brown metallic colors of the majority of the collection.

While each of the little buildings is appealing on its own, the effect of all of them together is stunning, the way a field of tulips has an impact that a thousand tulips by themselves could never have. "Individually, the buildings can be unassuming, but when you amass them, it's a whole different thing," Weingarten says.

Weingarten—who with his partner (and fellow collector), Lucia Howard, heads Ace Architects in Oakland—and Majua, a retailer, moved to the East Bay six years ago in part because their building collection was squeezing them out of their apartment in San Francisco. They purchased a remarkable Monterey Colonial Revival ranch house that had been built in the thirties as a hideaway for a doctor and his mistress; it sits on twenty acres, proudly aloof from the increasing suburbanization of the area. Weingarten gently renovated the barn, virtually rebuilding it while retaining its original proportions—twelve feet wide by thirty-two feet long—and pitched roof. Inside, he and Howard designed shelves, each with a thin, nearly invisible strand of picture wire stretched from end to end to keep the souvenir buildings from toppling in the event of earthquake tremors. They affixed a set of Piranesi prints to the ceiling rafters, the kind of surprising juxtaposition of image and architectural setting that might have pleased Weingarten's uncle the late architect Charles Moore. Some rugs, a trestle table for cataloguing work, a cabinet and a round table for additional display finish out the room.

When you collect souvenir buildings on the scale that





"I don't know if there's a collector's gene or not," says Weingarten, nephew of the late architect Charles Moore, "but my uncle was an immoderate accumulator of architectural things." ABOVE: Propped against the cabinet are two watercolors ("fantasies") by Moore. Piranesi prints line the ceiling.

"Each piece is attached to a set of memories," Weingarten says, "whether of the actual building or of the way we acquired it." LEFT: A double inkwell depicts the water cascade at Kassel. BELOW: The lower shelf holds mostly 19th-century coin banks; above are replicas of financial institutions.



continued on page 64


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AN ARCHITECT HOUSES HIS SOUVENIR MINIATURES

continued from page 62

Weingarten and Majua do, you are not likely to slow down the pace of acquisition if you come across a duplicate of something you already have—which is why their collection now contains, among other objects, roughly seventy Empire State Buildings, seventy-five Statues of Liberty, thirty-six Eiffel Towers and twenty-five Trylon and Perisphere souvenirs from the 1939 New York World's Fair. These are not true duplicates, of course: Indeed, nearly all of them are different. Some are only a couple of inches high; others are a foot or more. Some are made of lead and some of cheap metal composite and some of ceramic or plastic; some have exquisite detail and others are crude.

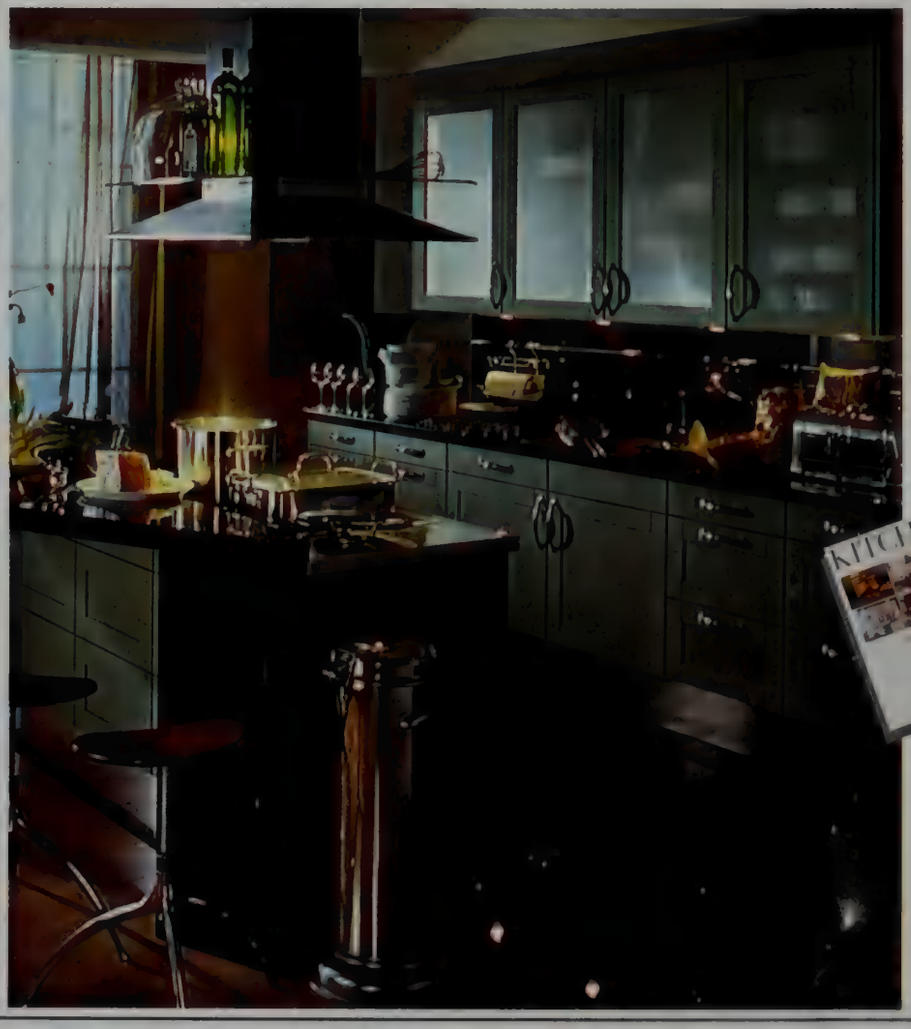
If you have twenty-four hundred buildings, even if you have the shelf space to hold them, there is the delicate matter of how to decide just what goes where. There is no Dewey Decimal System to the organizing of souvenirs. Weingarten and Majua have devised a system of their own, and it is somewhat unusual, since it is based neither on geography nor on building type nor on manufacturer nor on the material of which the building is made but on all of these elements, operating more or less at the same time. The Empire States are generally grouped together, as are the other buildings that exist in quantity. But then there are categories like jewelry boxes, pencil sharpeners, inkwells, salt and pepper shakers, music boxes, clocks, cigarette lighters and thermometers, as well as bridges and dams, churches, stadiums, buildings in Paris, buildings in Italy, capitols, houses and classical temples, not to mention Empire State look-alikes, ceramic buildings and buildings by Banthrico and Rehberger, two of the most prominent makers of souvenir architecture. How do you classify a ceramic version of a church in Rome? Don't ask. Suffice it to say that Weingarten, who does most of the placement ("It's only fair—I do the dusting," he says), ponders the issue like the Talmudic decision it is and renders a judgment as to where in the barn it belongs.

The whole thing began back in the mid-1970s, when Weingarten was traveling through Germany with Charles Moore, and Moore—a collector of all kinds of ephemera but not of miniature buildings—picked up souvenirs, one for himself and one for his nephew, of a church they'd stopped to see.

"The little church lingered, like a virus that didn't completely infect, until a couple of years later when Margaret and I were in Monterey visiting my parents," Weingarten recalls.

"We saw five buildings in a junk shop for a few dollars each that we thought would look cute with the church," Majua says. "So we brought them home. Then we started taking

continued on page 66



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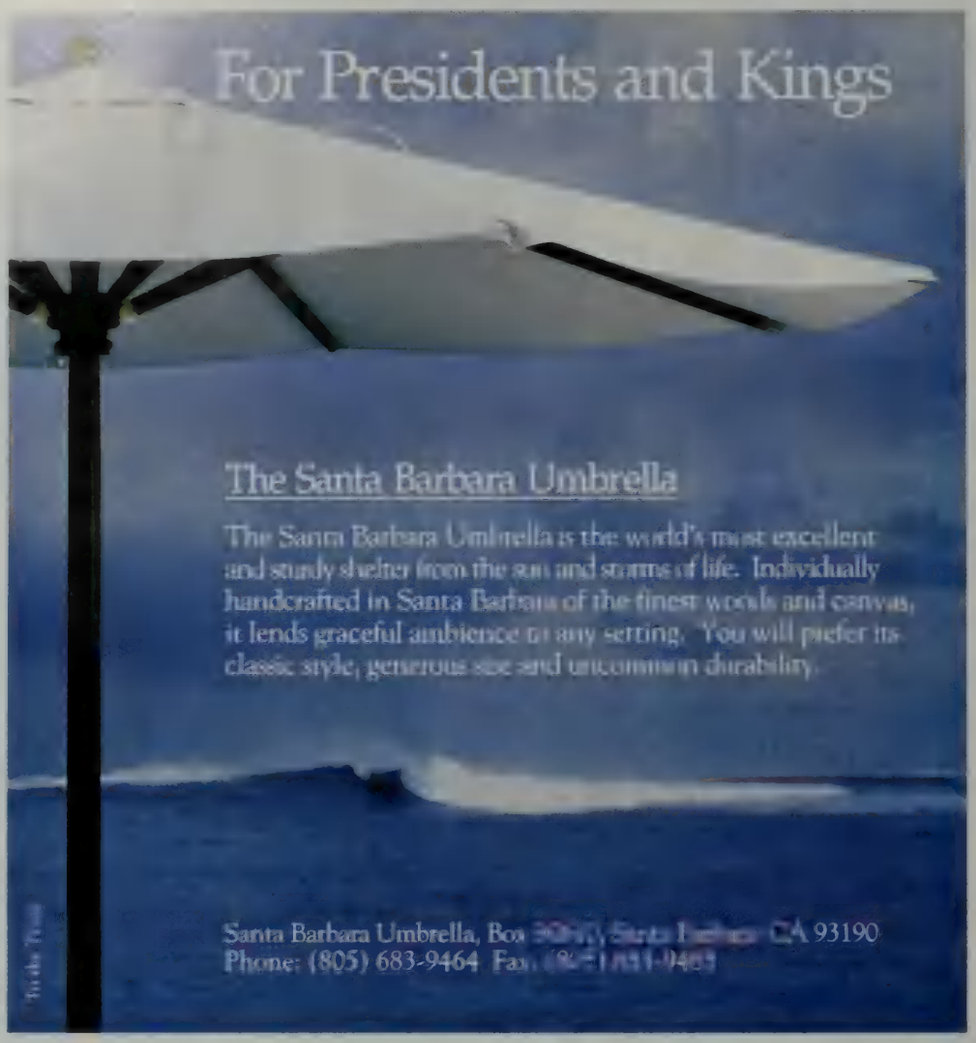
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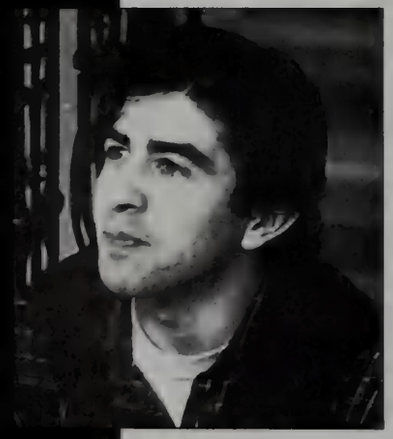
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THE BUILDING BUILDING

continued from page 64

trips to Los Angeles, where you could once find all sorts of things, and we would come back with thirty or forty pieces. At that time we knew of only one other collector, and if we came up dry in some L.A. shop, we would joke that he must have been there first."

"Gradually we became aware of other people collecting," says Weingarten. The couple met Dixie Trainer, a Connecticut woman who had accumulated some seven hundred souvenir buildings; it was their invitation to Trainer and her husband for a weekend of looking at the "building building" that led to the origins of the Souvenir Building Collectors Society, which Trainer runs out of her home in Roxbury and which is now one hundred and seventy-two members strong.

If Weingarten handles most of the curatorial duties inside the barn, it is Majua who keeps it flowing with new additions. She voraciously tracks down leads—having been known to jump on a plane upon hearing about an intriguing find in a flea market or an antiques shop halfway across the country—and regularly calls the owners of buildings she lusts after in the hope that they will give in to her entreaties. She and Weingarten trade continually with fellow collectors, and they have built up a network of "pickers" who peruse flea markets on their behalf.

"The most fun is when someone who knows what we do calls us with a wonderful find," she says. "We just got six seven-inch-high miniatures of the London Stock Exchange from an English toy dealer who discovered them in a warehouse of toys that he'd bought."

"These buildings are our passion, but collecting does turn your appreciation of architecture inside out," says Weingarten. "Recently we were in Concord, New Hampshire, and I saw an attractive bank. My first thought was not what a nice piece of architecture it was but what a great souvenir building it would make. Then we got up close, looked at it carefully—and realized that it *had* been made into a miniature, and we had it." □



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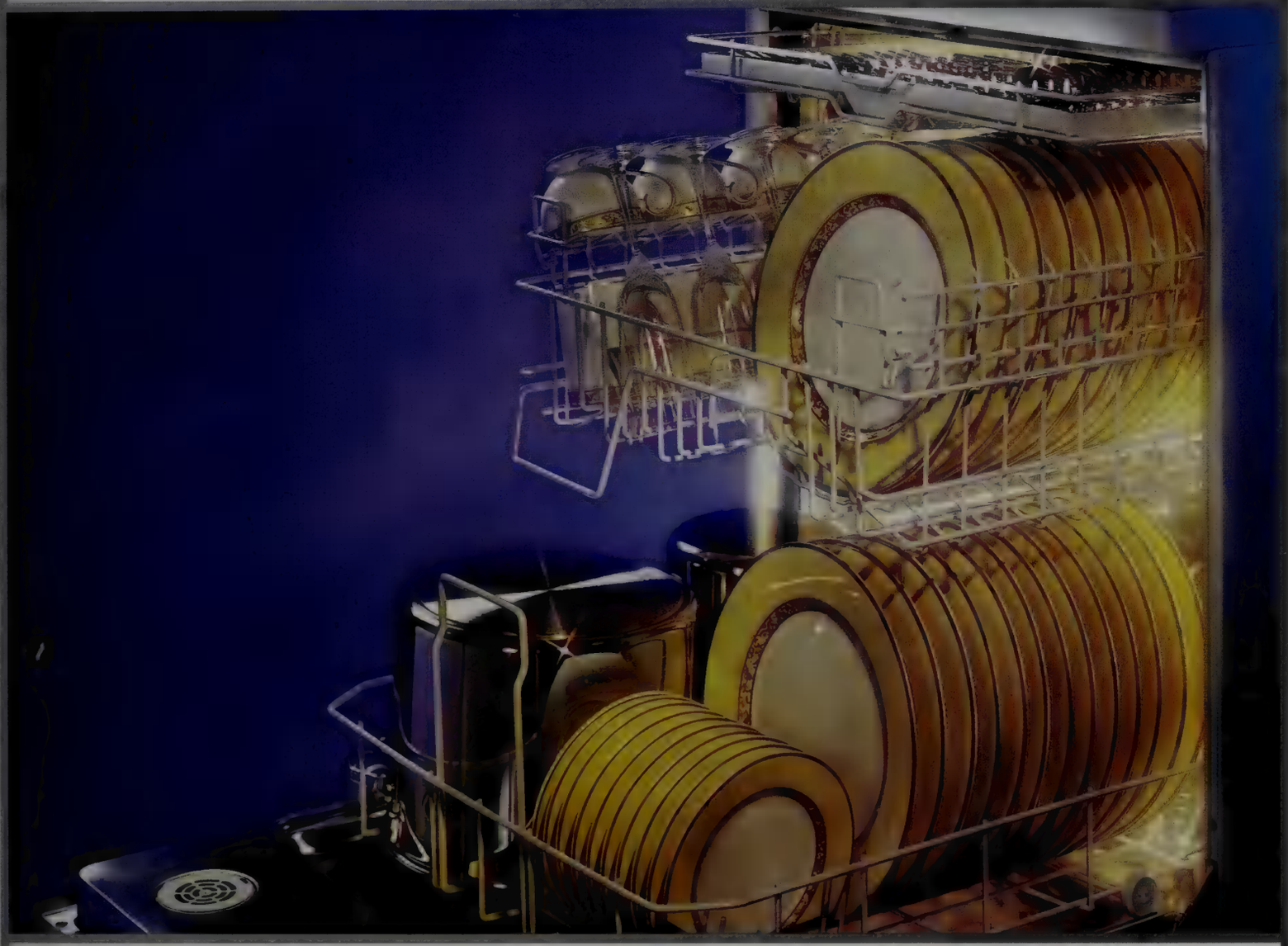
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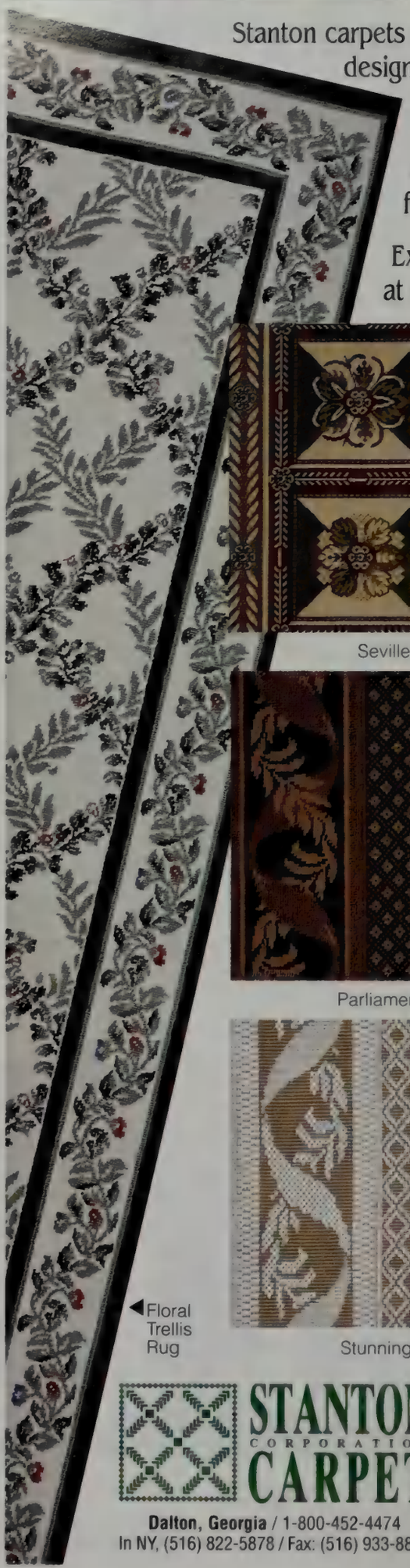
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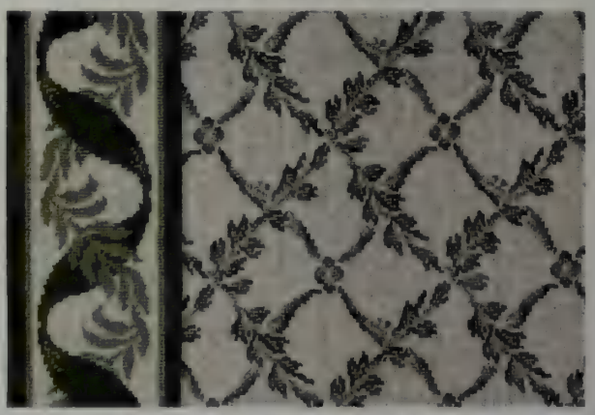
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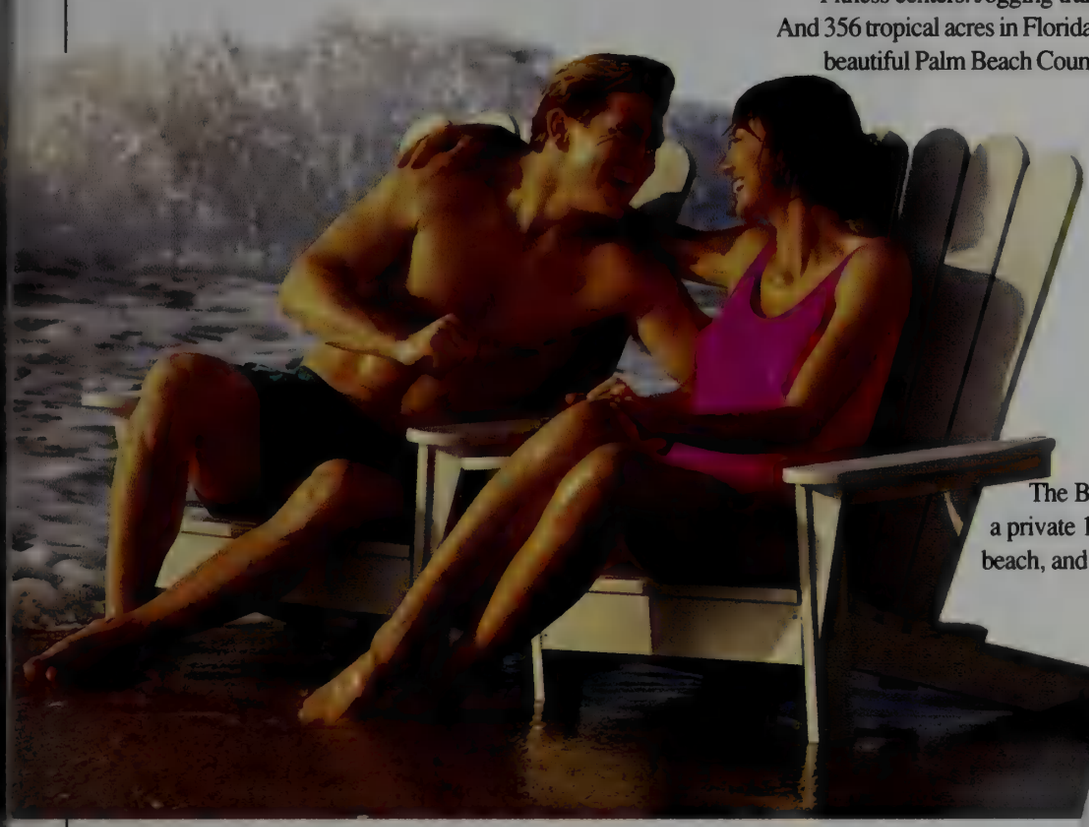
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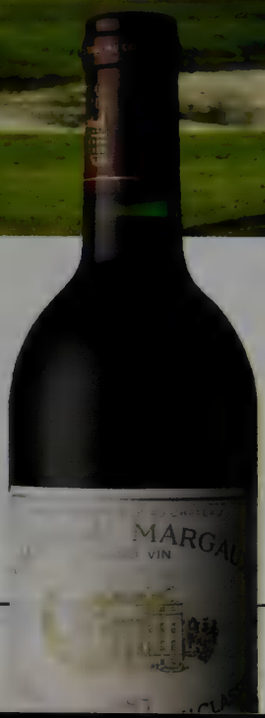
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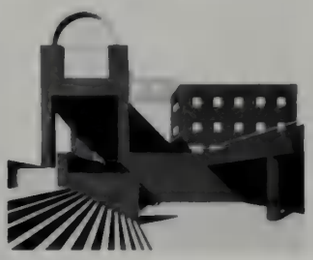
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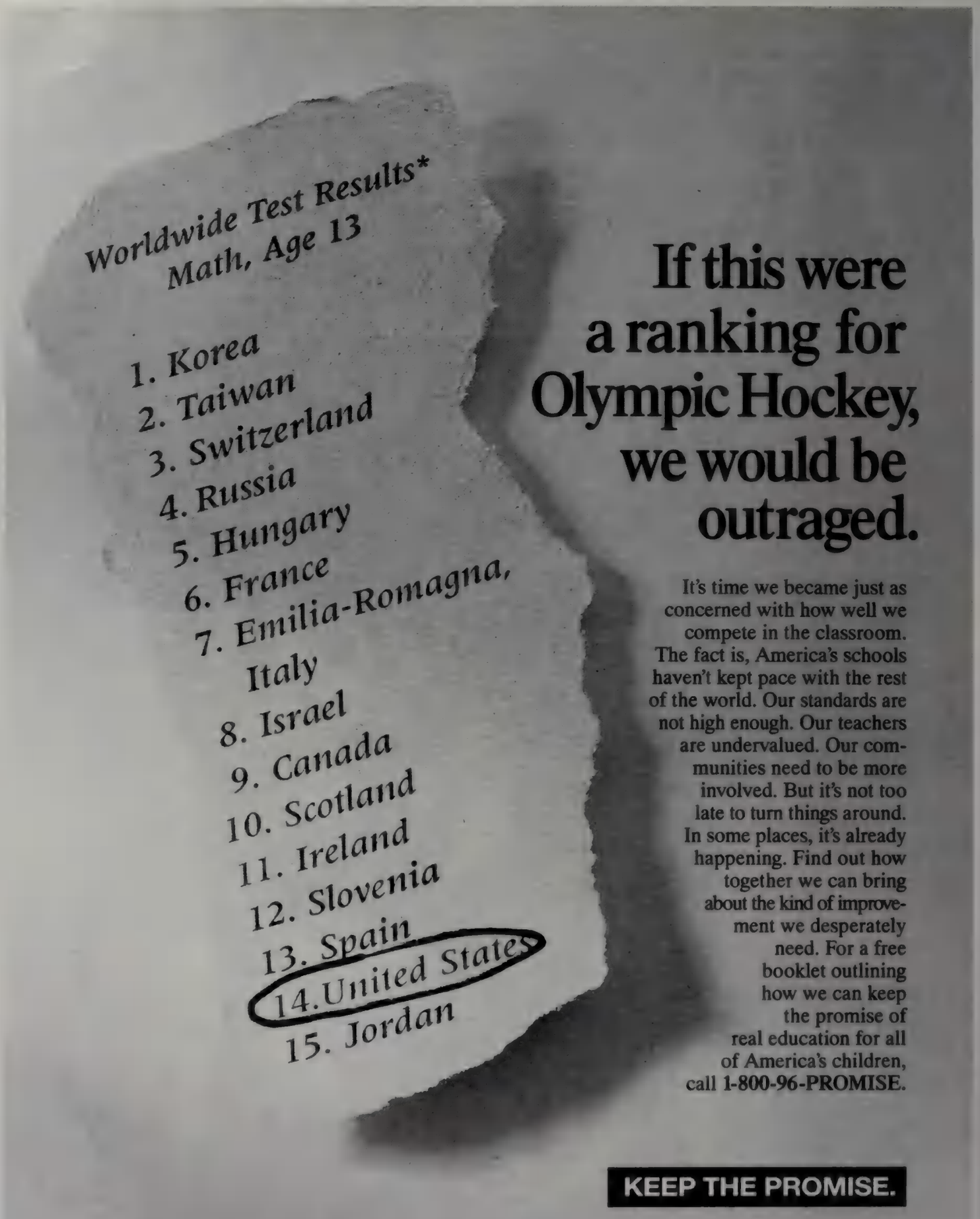
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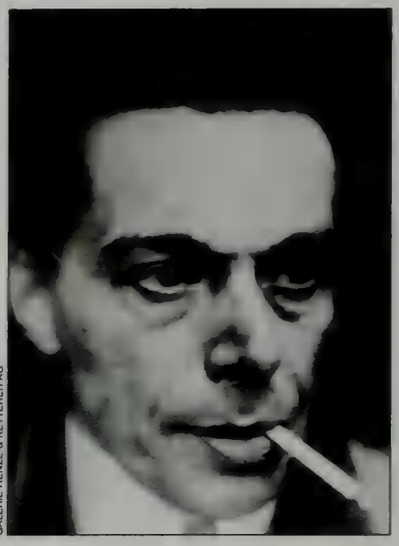
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THE KIRCHNER MUSEUM AND RESIDENCES

LEGACIES OF THE GERMAN EXPRESSIONIST IN SWITZERLAND

Text by Nicholas Fox Weber Photography by Marina Faust



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"Here I can, at least on good days, work and live in peace among these good people," wrote German Expressionist Ernst Ludwig Kirchner (above) about Davos, Switzerland, where he lived from 1917 until his suicide in 1938. RIGHT: His 1920 painting of his first house in the area.



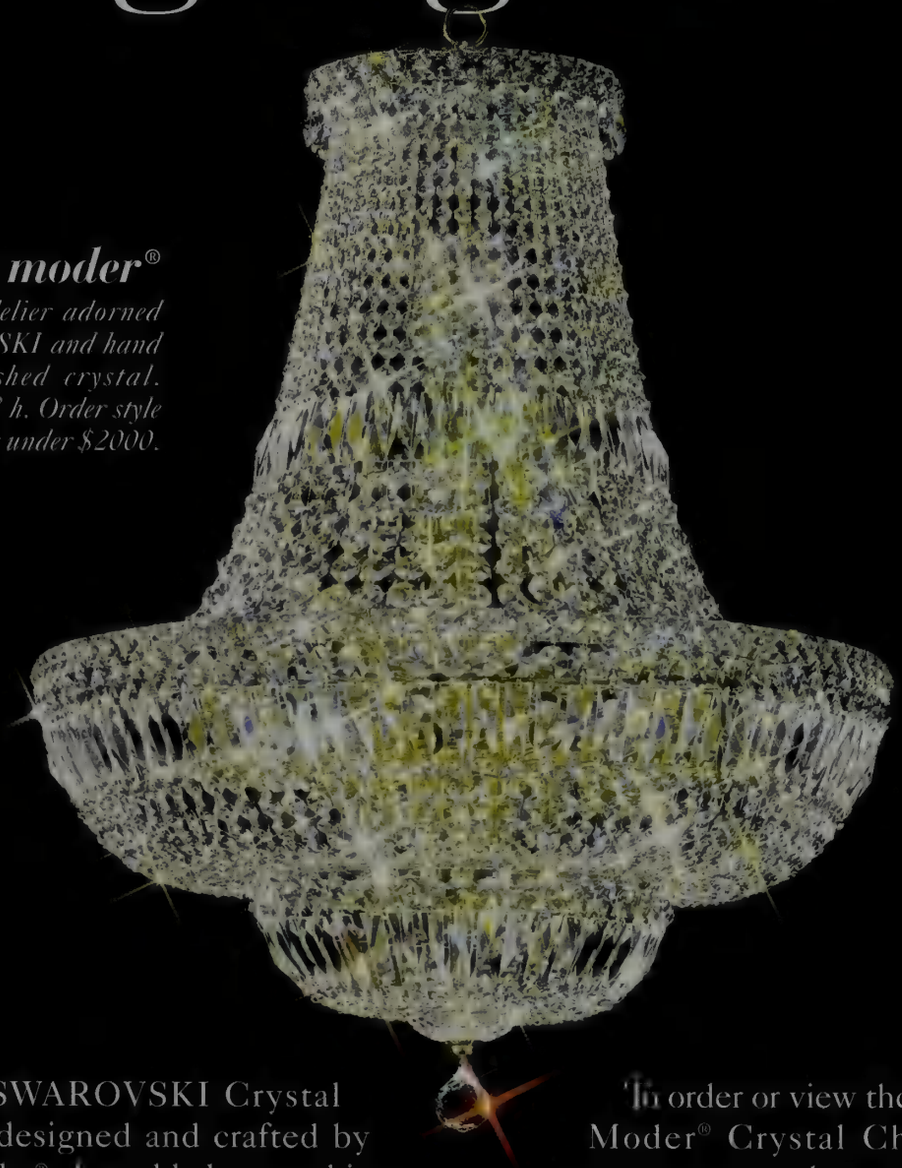
Kirchner lived at In den Lärchen until 1923. "I am so happy to be allowed to be here," he wrote after leaving Germany. ABOVE: The traditional Swiss house belongs to gallery owner Eberhard W. Kornfeld, who has filled it with Kirchner's art and furnishings.

In the tumultuous life of the German Expressionist Ernst Ludwig Kirchner, the Alpine town of Davos, Switzerland, offered asylum and inspiration. Emotional serenity was rarely his good fortune, but there he found a sense of home amid the natural beauty and everyday sights that fired his art. Today Davos is a gold mine for the Kirchner enthusiast, as the Kirchner Museum Davos—designed by Zurich architects Annette Gigon and Mike Guyer—has opened its minimalist façade. Moreover, a few miles from the town center, the simple rural dwellings where Kirchner lived and worked still survive. Although these two modest farmhouses are not open to the public, they contain rich evidence of Kirchner's prolific artistic existence.

Ernst Ludwig Kirchner was already a well-known pioneer of modern art by the time he settled in Davos. In 1905 he had been one of the founders in Dresden of the Brücke (Bridge), and he was instrumental in the development of the bold and highly charged style ultimately known

continued on page 72

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LEGACIES OF THE GERMAN EXPRESSIONIST IN SWITZERLAND

continued from page 68

as German Expressionism. By 1913 Kirchner was having major one-man museum exhibitions and was considered one of the most important artists of the time.

But he also was suffering from severe attacks of anxiety and had become a heavy consumer of absinthe. In 1915, following his induction into the army, he had a mental breakdown and was granted military leave. He went to Berlin, and for the next few years his life consisted of periods of tremendous achievement interrupted by sanatorium stays. Suffering from endless psychological difficulties, he became dependent on the sleep-inducing drug Veronal, alcohol and morphine.

In January 1917 Kirchner's close friend the philosopher Eberhard Grisebach arranged for the artist to go to Davos, where Grisebach's in-laws, the lung specialist Lucius Spengler and his wife, Helen, lived. Helen Spengler wrote Grisebach



RIGHT: Kirchner carved the African-inspired chairs after moving to In den Lärchen. His 1923 *Black Spring*, which depicts the Alpine scenery that figures prominently in his later canvases, hangs next to a tapestry of the painting woven by Lise Gujer.





that Kirchner said that "he no longer has the courage to live, and that he would joyfully welcome, rather than fear, an end to life. And yet he told me that it was the desire to become healthier and stronger that made him come to Switzerland."

The artist moved back and forth between Berlin and Davos that year, staying at first in a pension and then in a farmer's hut, where he was cared for by a nurse. The next year he moved into In den Lärchen, his first residence in the region, situated in the tiny village of Frauenkirch. He

"Work here has reached the ideal standard of being done with love," wrote Kirchner. "You can see it in the movements of [the people's] hands. And that, in turn, ennobles the facial expression." ABOVE LEFT: A tapestry of Kirchner's 1923 *Human Beings in Landscape* is in the entrance hall. ABOVE RIGHT: The two bronze castings were made from wood reliefs Kirchner carved during his second year in Switzerland.

continued on page 74

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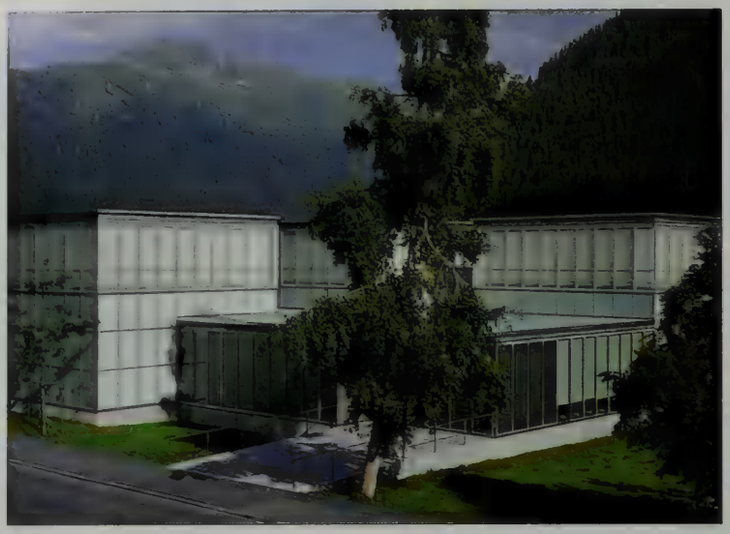
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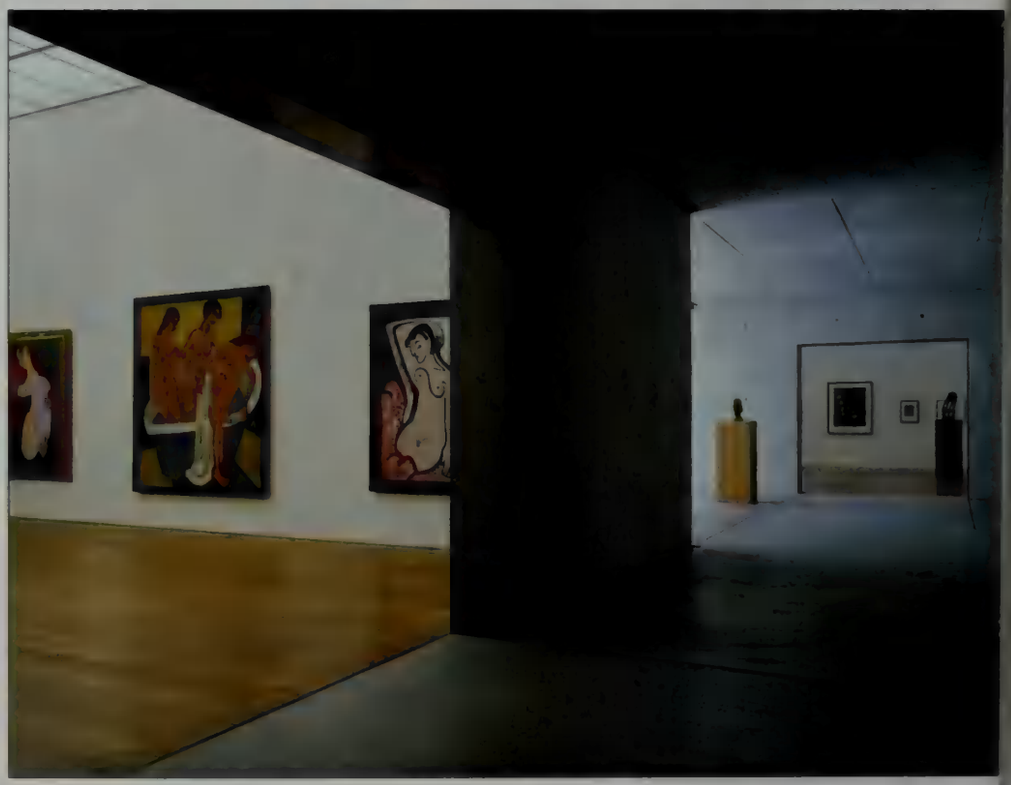
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ABOVE: Designed by Zurich architects Annette Gigon and Mike Guyer, the Kirchner Museum Davos contains the artist's furniture, letters, books, photographic plates and more than 500 paintings and drawings. "With its horizontal roofs, the museum complements the architecture of Davos," Kornfeld points out. "And the light gray color complements the landscape, especially in winter."

ABOVE RIGHT: A theater curtain Kirchner painted for a 1921 dance performance of Nina Hard hangs in a red room along with etchings of dancers. A glass case displays some of his 160 sketchbooks. RIGHT: Three studies of nudes are in one of the galleries reserved for paintings.



seemed transformed. As he wrote to Henry van de Velde, his new sanctuary was "a beautiful old Grisons house with a kitchen that looks like Rembrandt's studio." Three years later his lifetime companion, Erna Schilling (she later took his name although they never married), moved to In den Lärchen. Kirchner lived quietly and productively "in this wonderful, democratic country, where work itself and the individual are valued without prejudice."

Although some of the narrow switchback roads that climb the hillside to In den Lärchen were paved in recent years, the house is hard to find and nearly inaccessible, the last part of the route following a grassy drive with perilous drop-offs.

Today In den Lärchen belongs to the Swiss gallery owner and auctioneer Eberhard W. Kornfeld. When he acquired the house in 1981, Kornfeld faced a three-part task. He wished to preserve its history (a 1477 letter he found in the log core of the house dates it back to the mid-fifteenth century), keep it as a Kirchner monument and make it habitable for modern living.

The interiors are much as they were when Kirchner lived there, furnished with the artist's hand-carved chairs, paintings and prints and the old Swiss bed in which he did a famous self-portrait. In the dining room, a reproduction of one of Kirchner's finest colored woodcuts hangs next to a window overlooking the view it depicts. There

continued on page 76

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LEGACIES OF THE GERMAN EXPRESSIONIST IN SWITZERLAND

continued from page 74

are the identical mountain peaks and nearby barn; only a few trees have changed since Kirchner's time.

Ebi Kornfeld also owns Wildboden, the house across the river from Frauenkirch that Ernst and Erna Kirchner moved into in 1923. Kirchner was devastated about giving up In den Lärchen because of the return of its owners, but he wrote about the move, "This will really come to be a turning point in my life. Everything must be put in clear order and the little house furnished as simply and modestly as possible, while still being beautiful and intimate." Wildboden is set on a high flat plain with steep mountains all around. It is furnished with a combination of Kornfeld and Kirchner pieces, such as an Eames armchair next to a hand-carved table that held the artist's brushes and paints.

Kirchner produced some of his best art at Wildboden, but his existence there was far from easy. In 1938, after an exceptionally long and hard winter, he was worn out not only by the weather but by the lack of sales of his art (in spite of a large exhibition at the Basel Museum) and the fear of war. Once his work was blacklisted by the Nazis as *"Entartete Kunst"* (degenerate art), he "got the feeling," according to the German Expressionist expert W. R. Valentiner, who visited him in Davos, "that he was no longer safe even in his mountain retreat . . . He had been further frightened by a new regulation of the Third Reich requiring all Germans resident in Switzerland to register for possible future need in Germany." Kirchner could not bring himself to go to Zurich to get his expired passport renewed. One evening late that spring when the artist seemed especially deranged, Erna Kirchner crossed the field to the next farmhouse, which had a telephone, to call for a car. "While she was telephoning, Kirchner passed the window of the room in which she was and threw something in—the little Swiss temporary passport," writes Valentiner. "A moment later she heard a shot: he had killed himself in the meadow in front of their house."

Yet as one sees at the Kirchner Museum Davos, the art this anguished man produced in Switzerland is more a celebration of his existence there than a statement of torment. Some of Kirchner's most exuberant oil paintings of town life, houses, bell towers and the local landscape hang there.

The museum is a permanent Kirchner retrospective, showing not only work that is recognizably of Davos but also major paintings of dancers, archers, old ladies under their black hats, buxom young nudes emerging from the tub, lovers and acrobats. There are also hundreds of works on paper on view: etchings, woodcuts and drawings. The collection is hung in a spacious, modern setting. Annette Gigon and Mike Guyer's principal concept was to design a building that would in no way detract from the art.

In addition to canvases and drawings, the museum houses Kirchner's printing press, a display of printmaking techniques, and wood sculptures and furniture he made while living in Frauenkirch. The fantastic carved bed he built—"He made it for Erna in 1919, but it broke down the first time they made love on it, so she would never use it again," says Kornfeld—is on view in one of the galleries. The display is both irreverent and respectful and never too far from the realities of Kirchner's life. Thanks to Ebi Kornfeld and the other generous donors to the museum, Ernst Ludwig Kirchner's art and world live on in Davos. □

The art Kirchner produced in Switzerland is more a celebration than a statement of torment.



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HYPER-FEATURING THE KITCHEN

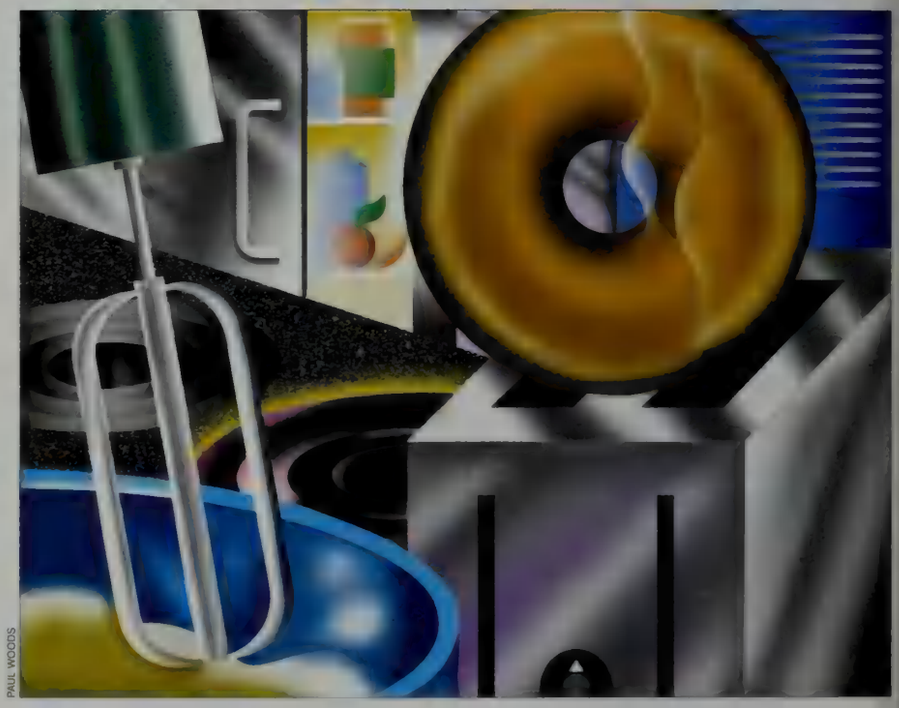
By Nicholas von Hoffman

In Electroland the rule has always been that software follows hardware, but the bagel has reversed the order of things. The bagel, which has been defined as an unsweetened doughnut with personality, is an electronic pioneer of sorts. This deliciously tough, rubbery substance—once as strictly regional to New York City as scrapple is to Philadelphia—has become a species of comestible software with the introduction of the bagel button.

The bagel button is a device to be found on KitchenAid's newest, top-of-the-line toaster ($149). The toaster compensates for the thickness of the food it toasts, and though it may only have an electronic pea brain compared with the high-IQ computational monsters applying themselves to more prestigious work, this little guy will relieve your life of a microgram or two of aggravation. Cuisinart also has a technologically advanced toaster ($49.95), and it makes sure that you do not have to destroy your English muffin by jabbing it with a fork in a fruitless attempt to extract the crumbling source of breakfast fury from where it is nesting an inch and a half below the top of the slot. However small the diameter of your muffin, the toaster ensures that enough of it will rise above the horizon of the rim so you won't mutilate it and make it unfit for butter and marmalade. Thanks to the thoughtful wizards who preside over Electroland, the light, medium and dark toaster settings, once nothing more than a dysfunctional ornamentation and taunting mockery, now have real-world meaning. Slice after slice, if you want medium, you'll have medium. This won't do a thing for the Brazilian rain forest, but it's one more tiny convenience for your harried, overworked self, and in our competitive age the best advice is to grab any edge you can put your hands on.

Formations of electronics engineers, consumer researchers and marketers are at work studying all the objects in the kitchen and everyone who uses them. Whether or not an appliance can be improved, a cunningly schooled microchip can make it do something it didn't do before. This is a period of hyper-featuring, a flight from all forms of simplicity. KitchenAid's stove ovens will convert cookbook recipe baking times into convection cooking times; for strictly observant Jewish chefs, it needs but a push of a button to put the stove into Sabbath mode to enable cooking to continue while the ancient injunctions against lighting fires and such are scrupulously adhered to.

There is a disposition in Electroland to do it just because you can do it, to stick it in or add it on, whatever it might be, because you've got it and it costs so little. Nevertheless, a certain percentage of these add-ons are improvements. Some of the most useful may be the most mundane and least remarked upon, like the changing designs of switches. Easier to clean and read, they are no longer the dirt-catching, dried-food traps we've had to put up with in the past. It's not world peace, but it's better than a slap in the face.



PAUL WOODS

Your friend the electron has been making its way into the kitchen for a hundred years. The electric iron arrived on the scene before World War I, the automatic dishwasher first appeared in the kitchen in 1939, and the microwave oven took its place in our homes in 1967. The controls for these and other electrically driven contrivances were manual or mechanical. These were dumb machines that kept on doing whatever it was that they were doing, regardless of the consequences, until their operator told them to do something else or they blew up or broke down.

What we now call the mixer started out as nothing more than an eggbeater with an electric motor attached. In the stupid old days, before kitchen appliances could think, a mixer that encountered impenetrably thick dough simply

continued on page 80



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HYPER-FEATURING THE KITCHEN
continued from page 78

stopped revolving. "We make them so they won't bog down when doing cookie dough," says Regina B. Bobroske, Cuisinart's product manager. The new generation of mixers recognizes increased resistance and ups its power to compensate. That is not the only small improvement somebody took the time to think up. "When you turn on our SmartPower hand mixer, it starts smoothly at a lower rpm level, so you don't get a burst of flour in your face, and then it builds up," says Bobroske. "Regardless of the setting, it always turns back on at speed one and builds up, so it doesn't knock your socks off. We try to make them as human as possible."

The application of what were previously exotically clever devices to the most humdrum appliances is owing to the continuous drop in the price of ever more powerful microchips. Your hand mixer probably is controlled by a device once found only in the most advanced avionics packages installed in Mach 4 warplanes. *The Wall Street Journal* reports, for instance, that Matsushita Electric Industrial's "high-end rice makers have fuzzy-logic chips that store more than 500 mathematical algorithms for cooking rice—using time plotted against temperature. The cook dumps rice and water into the chamber, and then tells the computer whether the rice is to be sticky, nonsticky, or porridge.

"The rice maker begins soaking the rice, pumping heat into the chamber. By monitoring its temperature, the chip calculates the combined mass of rice and water absorbing the heat. If the temperature turns out to be too cool or too hot, the rice maker adjusts by altering the temperature or the cooking time." A California engineer has brought forth a machine named Robochef, which is supposed to cook fairly complicated recipes. Whether it is worth the trouble only time and the market will tell, but many people do swear by their rice cookers, both the dumb Piltdown man version and Matsushita's Caltech version with a Ph.D.

For those who may wish to keep *Star Wars*–like acrobatics out of the kitchen, something like the Betty Crocker Bread Maker may be less menacing. According to Patricia Boehm of High Performance Appliance, which makes them, "all you have to do is measure accurately, add the ingredients in, in the order specified by the instruction book, select crust color—dark, light, medium," and presto-bombo! The machine ($179.99) mixes the ingredients, kneads the dough, lets it rise and kneads it again, and in no time at all hands you a two-pound loaf of bread. This year is Betty Crocker's seventy-fifth birthday, but she has kept herself up-to-date and gone to the beauty parlor for another of her decennial make-overs. Her bread machine, however, is not especially advanced technically. It operates with a mechanism not too dissimilar from the simple lamp and appliance clock timers that are available at any hardware store.

Well up the evolutionary ladder are the refrigerators with sensors and control mechanisms designed to minimize the upward pressures on your electric bill. There is at least one dishwasher that gauges how dirty your dishes are and adjusts its energy usage accordingly. The jury is still out on that one, but both the appliance and the public utilities industries are promoting a variety of techniques to conserve electricity and move use to off-peak times. One company, backed by the Long Island Lighting Company, an electric utility, has developed an energy-saving gizmo intended to be retrofitted in old refrigerators. Inasmuch as fridges seem to last forever, this could be a boon to users and utilities alike. The refrigerator is, after all, something of an electro-pig, although it does not gulp down electricity the way hot-water heaters and air conditioners do.

Neither Robochefs nor bagel buttons will avail the uncounted millions who have grown up without the slightest idea of how to feed themselves. These are people whose parents didn't cook and whose grandparents may not have known much about the preparation of food either. The prospect of extracting juice from an orange baffles and daunts them. For such handicapped persons, cookbooks are useless because they have never seen, much less learned to use, the tools and instruments referred to in the recipes. They haven't the cloudiest notion of how to obey culinary instructions. Does *reduce* mean take up aerobics and *separate* mean get a divorce? Such people must either go to cooking school or McDonald's or starve. These benighted ones may know there is something better to put in their mouths than frozen dinners, but they don't know how to get up the gustatory ladder to the next level, where industrial meals give way to ones made from scratch.

From Arôme Interactive in Israel comes a collection of CD-ROMs providing recipes and menus featuring the cuisine of France, Italy and Japan. The CDs show the utensils and demonstrate their uses in the procedures called for by the recipes, which are graded by degree of difficulty. Costs, lists of ingredients and automatic conversion of a recipe's contents according to the number of diners give hope to the unschooled weekend cook. One drawback is that there are few households that have a computer with a CD-ROM drive in the kitchen. Running back and forth between study and kitchen, fingers flecked with raw fish scales, to see how the chef in the CD-ROM takes step number four in the preparation of sushi leaves something to be desired. A kitchen computer, however, has not yet been put on the market.

Although the technology is already with us, there is no machine that sits in a kitchen cabinet, its speaker and monitor embedded in the counter so as to be impervious to spills and splatters. Such a close-at-hand machine could be controlled by a touch screen, à la the ATM, so that people with lumps of dough on their fingertips could make it repeat the demonstration of how to achieve an unsoggy, golden-crusted beef Wellington or make Ninja Turtles out of spun sugar.

continued on page 82

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HYPER-FEATURING THE KITCHEN

continued from page 80

For equipment of this nature to become commonplace, homes and kitchens have to be outfitted for electronics. Susan Ritter of Smart House, a company that makes this kind of equipment, believes that less than 10 percent of the new houses on the market are electronically wired in some fashion. Basic electronics can be installed in a new house for as little as $800, so cost alone is not a barrier.

So far, the industry has no common definition of what a basic electronics package might consist of, and there are no agreed-upon standards. Unfortunately, it is not enough to get everyone concerned in a room and knock their heads together, as countless electronics industry executives with bumps on their noggins can tell you. There are technical obstacles involved in having thousands of different items of equipment work together on one system. Resolving the anomalies is often as much a problem of proprietary economics and marketing as it is of engineering.

The early days of electricity were not unlike these early days of electronics. In 1902 it was no more obvious that electricity was a necessity than it's obvious now that electronics are. The nascent electric utilities were running advertisements instructing a skeptical public that "a home without electric light is like a coat without a lining—unfinished, incomplete." Electric light was a luxury used by upper-income people, who tended to turn it on chiefly when entertaining. To encourage more widespread use, a Chicago electric company supplied a low-cost package deal, installing service in houses for $12 and outlets for $2.50 each.

In 1908 the same company toured residential neighborhoods with a truck loaded with thousands of irons, and salesmen canvassed door-to-door, offering to lend them to housewives for six months. Thus did electricity make it easier for women to leave their homes for work, and thus electronics may make it easier for them and their mates to return. □


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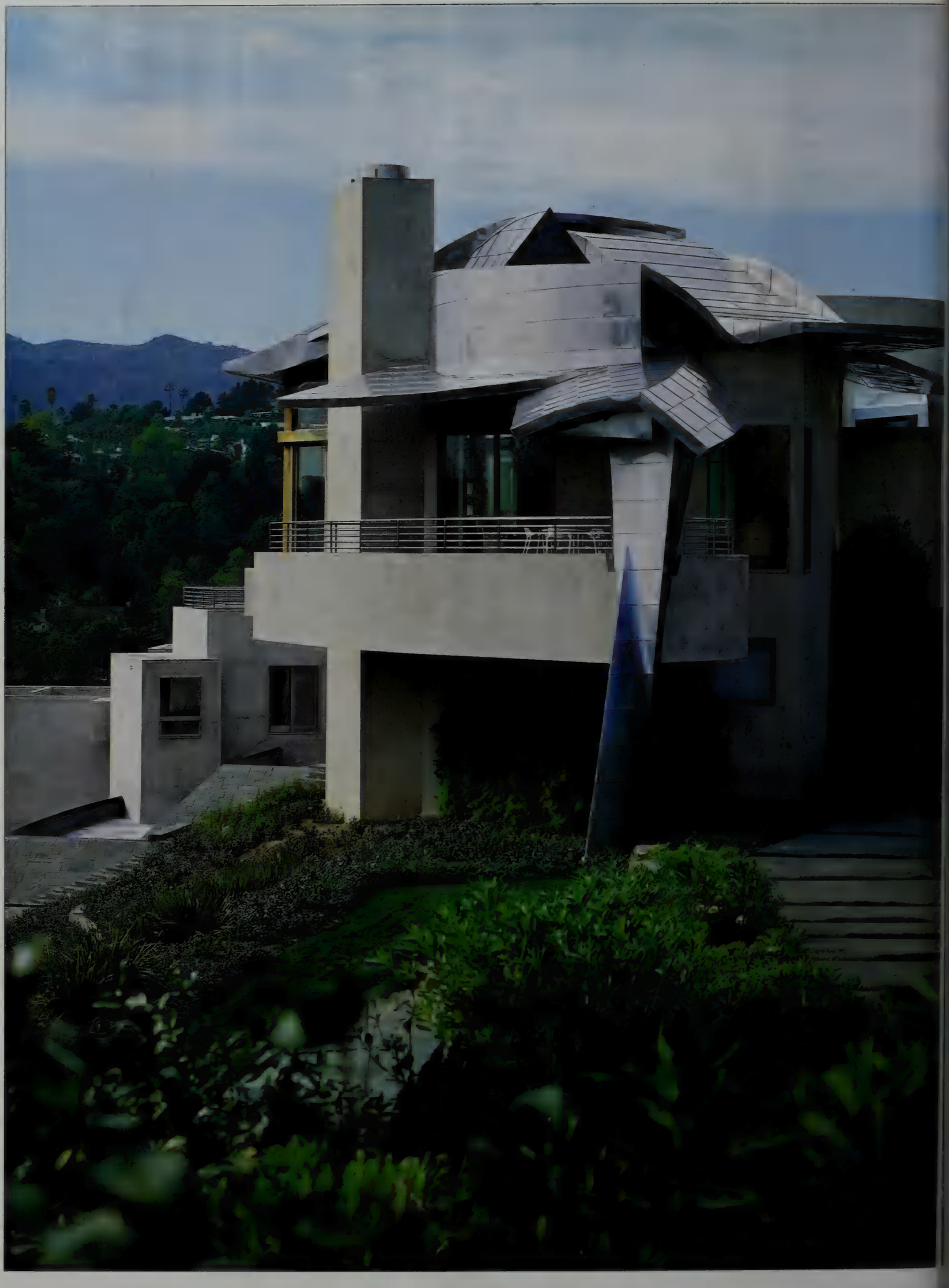
KINETIC COMPOSITION FOR A LOS ANGELES COLLECTOR



EXECUTIVE ARCHITECTURE BY LANGDON WILSON INTERIOR ARCHITECTURE BY POLSHEK AND PARTNERS
TEXT BY HUNTER DROHOJOWSKA-PHILP PHOTOGRAPHY BY JAIME ARDILES-ARCE



"A significant work of architecture that we could live in" was what a couple sought for their Los Angeles hillside site. They initiated the design with architect Frank Gehry; the firm Langdon Wilson completed the building. From the entrance court, a stucco portal leads to the public spaces. The private quarters are between the glazed kitchen and the stainless-steel-clad garage, at right.



I believe that architecture on a residential scale can become art," says a prominent industrialist, who, with his wife, has dedicated the last twenty-five years to collecting modern and contemporary art. Behind an anodized-aluminum gate, midslope on a steep hill in Los Angeles, he has built a house that embodies his beliefs.

A long landscaped drive leads to a massive courtyard paved with Indian-red sandstone and bordered by bold geometric forms clad in stainless steel. There, a large stucco cube frames the entrance to the house, which is essentially a 12,000-square-foot cluster of stucco boxes crowned by a roof of stainless-steel wings.

The owner, who is chairman of a financial services firm and cofounder of the largest multinational home builder, serves on several museum boards and is a founding chairman of the Museum of Contemporary Art in Los Angeles. He conceived the structure as the culmination of his and his wife's commitment to architecture and art. "My interest in architecture predates my interest in collecting art," he says. "Our housing firm gave the public what they wanted but not what I thought was great architecture. Art and architecture go together in my mind.

"We began thinking that we should design a home that would fit our current lifestyle," he adds. "Our children had grown, our collecting had vastly changed. We had started with the Post-impressionists and had subsequently moved into art of the fifties, sixties and seventies, the eighties and nineties."

During their five-year search for a location, the couple honed an aesthetic based on a willingness to take chances and to reach for something new.

"With this site, we decided to really go for it, and going for it meant hiring Frank Gehry as the design architect," he says. "We had visited many of Gehry's houses and were impressed with their sculptural value, the materials he selected and, especially, the siting. Part of our motivation in approaching him was that we were interested in the creative process."

The couple were also attracted to Gehry's affinity for contemporary art, which they experienced firsthand in 1983 when he renovated a warehouse as a temporary exhibition space for



"The complexity is in the arrangement of the pieces," Langdon Wilson project architect Doug Robertson points out. "There's a lot of architecture that you don't see." OPPOSITE: The living room is crowned by a free-form, 55-ton stainless-steel-clad "flower" roof that contrasts with the house's geometric lower volumes. Art conservation figured prominently in the design of the building. ABOVE: In the entrance hall, and throughout, skylights incorporating a special interlayer filter out harsh sunlight. An untitled 1991 work by Jasper Johns hangs above Scott Burton's rolled-steel *Semi-Circular Table*, 1993. The living room lies beyond.



The mill-finished metal of the living room ceiling—complete with craftsmen's crayon notes indicating where the parts should line up—was sealed with epoxy to prevent rusting. Variations in color caused by welding of the seams contribute to its strong physical presence. Robert Moskowitz's 1979 *Flatiron (For Lily)* defines the fireplace wall; a 1984 Jasper Johns is to the left. Stark sisal carpets. Manuel Canovas green pillow fabric.

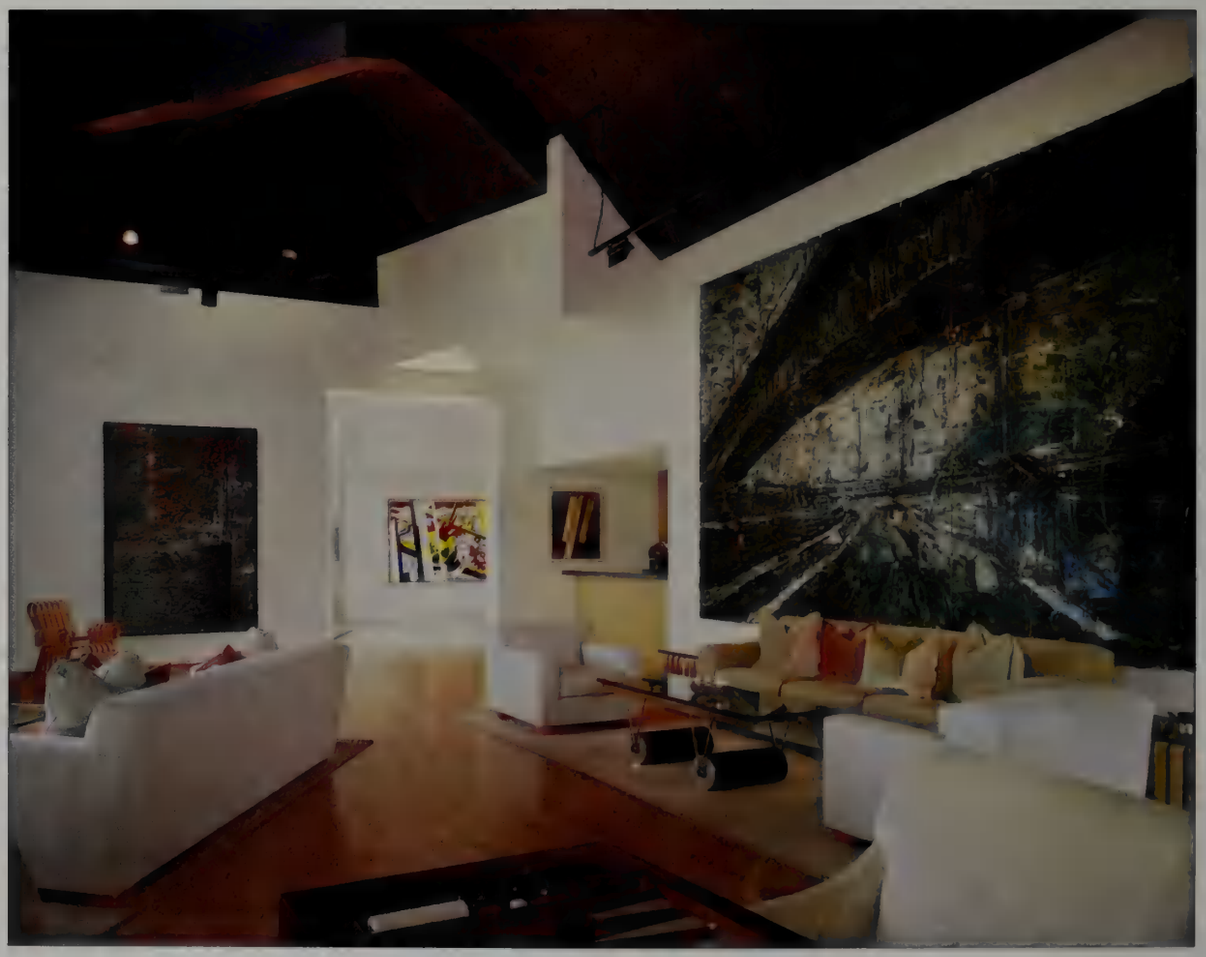
the Museum of Contemporary Art. (That space, dubbed the Temporary Contemporary, proved so successful it was later adopted as a permanent annex to the more polished, Arata Isozaki–designed MOCA.)

Although Gehry did not complete the house, it bears his inimitable style. At his suggestion, the firm Langdon Wilson, which has since worked with him on other projects, was brought in to refine the design and execute the working drawings. C. David Robinson and Amy Eliot of Polshek and Partners designed the interior spaces and much of the furniture; Mark Rios created the landscaping. "It was a collaboration," explains the owner.

One of the greatest challenges was the three-acre lot, whose topography inhibited development. But some thirty years in the construction business had given the owner, who acted as his own general contractor, the experience, contacts and nerve necessary for the task. The site was graded and terraced. Storm drains and power and telephone lines for the entire neighborhood were moved. Nearly three hundred thousand dollars was spent on fees for permits alone.

The couple, whose art collection is internationally recognized, did not want a bunker full of paintings and sculpture. "We wanted a house that would show art well but that wasn't just a bunch of galleries," he says. "We thought, How can we display a fair, not huge, number of pieces and have a house with all the other qualities of livability? We went with white walls, windows and lots of light—in a style of architecture that would work for us and wasn't cold. Sometimes modern design becomes too precise. I think we achieved a blend."

The spare but dramatic entrance hall introduces the couple's collection with a 1966 Roy Lichtenstein (*I . . . I'm Sorry!* is one of the owner's favorite paintings—he waited fifteen years to purchase it). A Jasper Johns hangs over a steel table by Scott Burton. A painting from Richard Diebenkorn's *Ocean Park* series reflects an aspect of the view of the Pacific as seen from the expansive windows in the living room.



"No area of the house was designed to support any particular piece of art," says the owner, who periodically rotates his collection. ABOVE: Anselm Kiefer's *Zweistromland (Mesopotamia/Tigris & Euphrates)*, 1985–87, dominates a sitting area of the living room; a Kiefer photographic work, *Das Balder Lied*, 1977–78, is at left. OPPOSITE: The center of the floor plan —where the axes cross—is the dining room: "Ground zero," says C. David Robinson of Polshek and Partners. "The circular ceiling marks the conceptual core and establishes a symmetry to the adjoining spaces." *Vermeer: Portrait of the Artist in His Studio*, 1968, is by Malcolm Morley.

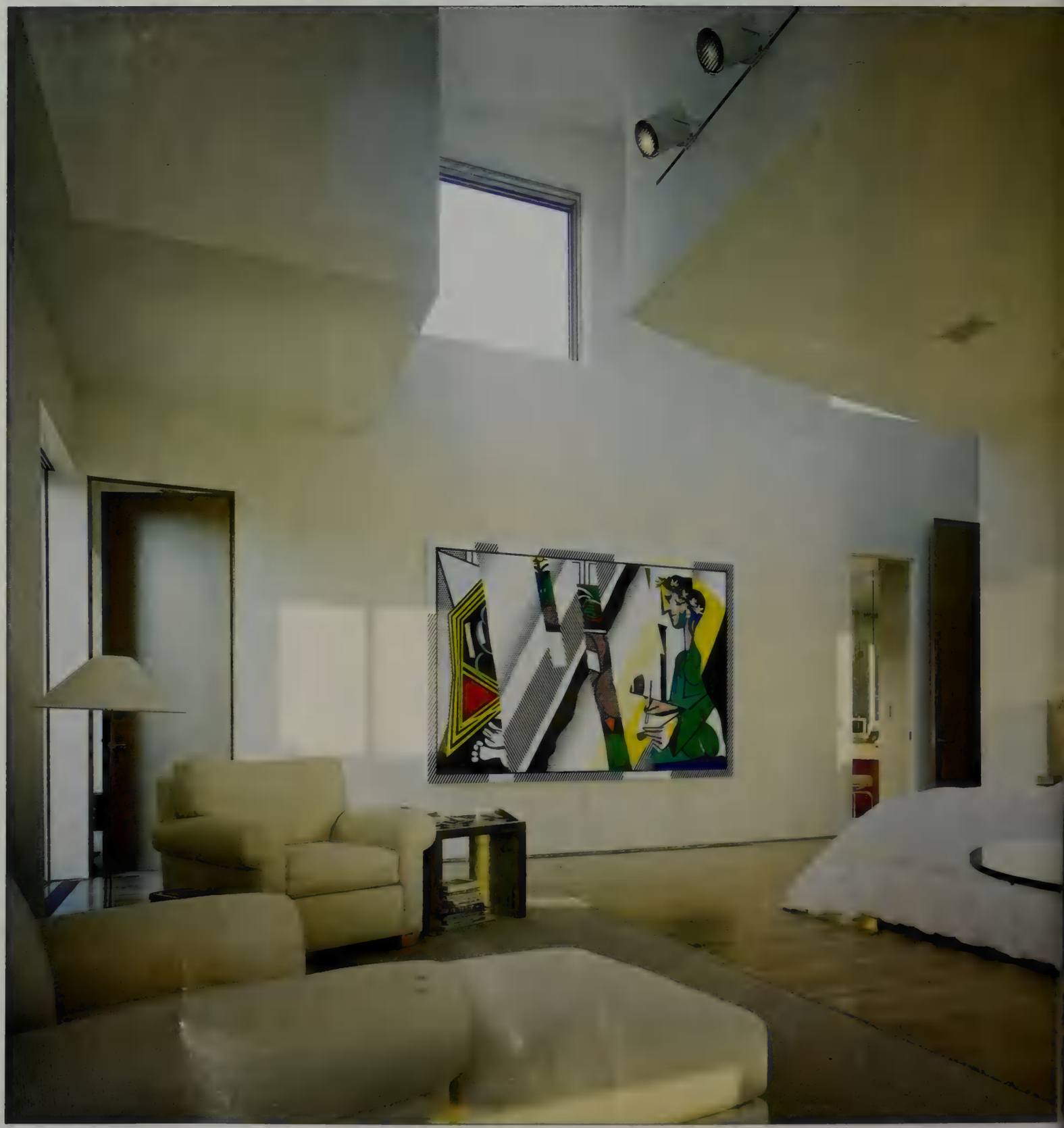


The interior of the house is as nonconformist as the exterior. In the living room, the steel wings of the roof reverse to a dark and seamed underside of concave and convex forms. Weighing fifty-five tons, the roof was constructed after consultation with shipbuilders and water-tank manufacturers; it was such a production that the owner commissioned a video of the process. The finished product lends a Gothic quality to the room that has proven complementary to the art.

"We didn't design the house with any specific works in mind," says the owner. Still, the main wall of the living room serves as an ideal backdrop for Anselm Kiefer's epic *Zweistromland (Mesopotamia/Tigris & Euphrates)*, a mammoth black painting collaged with wires and battery innards whose mass balances the daunting ceiling.

Other paintings in the room are almost as large and are equally somber in color. A dramatic depiction of New York's Flatiron building by Robert Moskowitz towers next to the fireplace; an untitled 1984 Jasper Johns composition hangs at the end of the room.

"Every consideration was given to



preserving the art," says Langdon Wilson project architect Doug Robertson. "Special glass absorbs the ultra-violet rays, and what does come in is a gentle light—not cold, not warm. Gehry is a master of using yellow light from the south and blue light from the north to great effect."

Though seemingly complex, the floor plan of the house is actually quite straightforward and practical. The living and dining rooms and the kitchen, office and master suite are arrayed on a single level, the second floor. "We wanted things close," says the owner. "We didn't want to have to walk a thousand feet to get from one end to another or to go up and down stairs every day. The house is really very compact."





"Our challenge for the interior was to respect the architect's original concept and preserve the framework, while crafting a fresh approach to the detailing," remarks Robinson. LEFT: Roy Lichtenstein's *Reflections on Interior with Girl Drawing*, 1990, is displayed in the master bedroom. Edelman Leather headboard suede. A complex series of forms and openings "energizes the space but doesn't work at cross-purposes with the art," observes Robinson. "It's a strategy used with success in museums." ABOVE: An untitled 1975 Jasper Johns painting and a fireplace anchor the lower wall in the master bedroom. The sisal carpet is by Stark.

Sculptural volumes dominate the upper reaches of the spaces. For instance, while the dining room is marked by a round black-marble dining table flanked by Malcolm Morley's 1968 *Vermeer: Portrait of the Artist in His Studio* and a 1969 Cy Twombly painting from his *Bolsena* series, a circular ceiling punctured by a large square window is the commanding feature.

From the entrance hall, a bluestone stair with a steel rail leads to the first floor, where glass doors open onto the main art gallery (there are two). It contains an enormous Richard Serra drawing and a painting by Lichtenstein as well as sculptures by Burton and Bruce Nauman. The owner estimates that, even with the additional viewing space, only a quarter of his collection is ever on display at one time.

Outside the gallery, bluestone rectangles form a path across a man-made

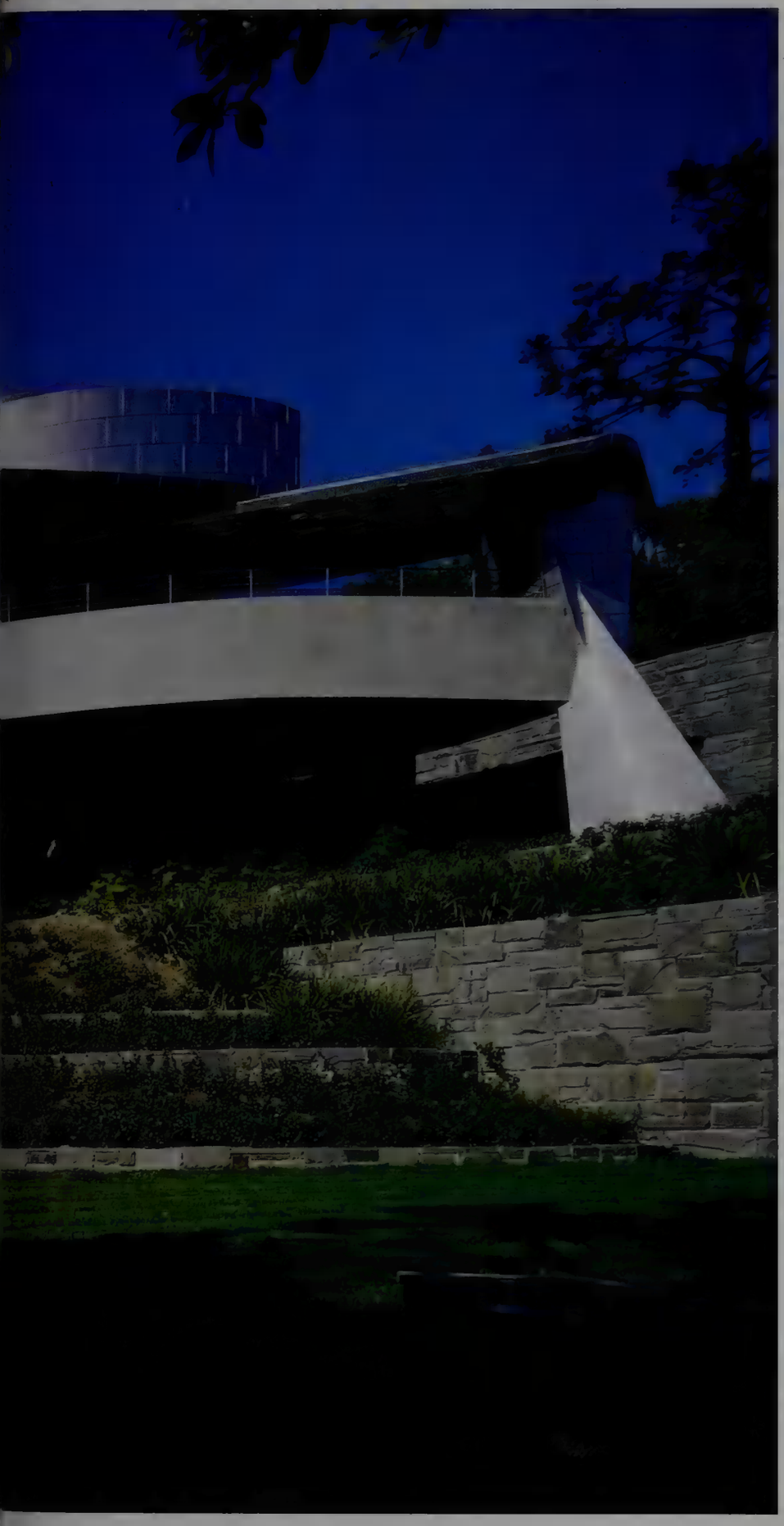


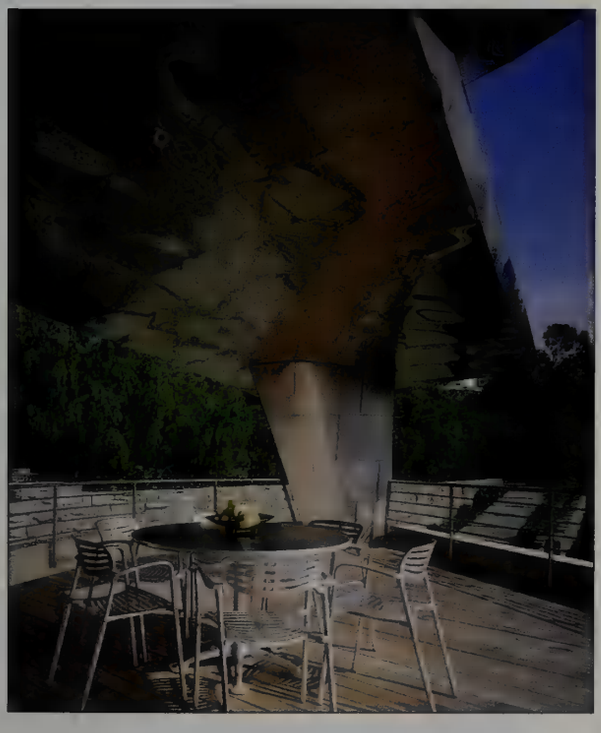
"The powerful scale of the architecture required
that the landscape respond with a strength of its own."

pond to the guesthouse. Beyond this waterscape, Rios created the effect of a timeless sylvan valley by importing some three hundred mature trees and planting the hillsides with native California plants. Below the house lies a lawn dotted with ficus and enclosed by towering eucalyptus and oak trees. On the south side of the lawn is a swimming pool; a stand of greenery conceals a tennis court. "The powerful scale of the architecture required that the landscape respond with a strength of its own to avoid a trivializing kind of decoration," Rios says.

The owner maintains that years of collecting art has prepared him and his wife for the house's architecture. "Clearly, if you're a collector, your eye and interest keep changing and moving in time," he says. "You might start with Impressionism, and that's nice, but then you progress to what I call the acquired taste for contemporary art. I didn't appreciate Lichtenstein twenty-five years ago. But you sharpen your eye—and the same thing applies to architecture.

"The design of this house isn't only important today, it will be important tomorrow," he continues. "I wasn't about to go back in style to Regency or Colonial. For me, that's like collecting the Impressionists." □





ABOVE: A ziggurat of bluestone alongside the guesthouse, which is lower in grade than the two primary levels, was designed as a cascading pond. The living room, at right, sits above an art gallery. "The hardscape and planting participate in the formation of a sculptural whole," notes landscape architect Mark Rios. RIGHT: A stainless-steel plane juts off the living room to shelter the adjacent terrace.



PARISIAN PANACHE IN NEW YORK

HUBERT GUERRAND-HERMES TRAINS AN EYE ON HIS CLASSIC PIED-A-TERRE

TEXT BY JUDITH THURMAN
PHOTOGRAPHY BY DURSTON SAYLOR

French classicism is a cult of discipline, order, tradition and serenity. It leaves nothing to fate or chance. Its perfection comes at a price, which would be vulgar to discuss. The Hermès trademark stands for all these qualities. If you're a rebel or a chronic improviser, you probably shouldn't attempt the kind of high French style that Hubert Guerrand-Hermès has imported with such panache—with such impeccable Frenchness—to his New York pied-à-terre.

The Hermès recipe for grandeur is like the Escoffier recipe for a galantine of chicken. The ingredients are given, but not the proportions or the timing. The art of combining them takes a great deal of culture for granted. One begins with a well-proportioned suite of rooms. Then one arranges one's inherited and collected furniture symmetrically. These include some signed Jacob pieces, a Lardin commode, a Cresson chiffonier, a pair of Levasseur fauteuils

"It's become a family tradition to decorate our residences ourselves," says Hubert Guerrand-Hermès (above, in the living room of his New York pied-à-terre). "My grandfather did it, and so did my father." RIGHT: He added 19th-century half-columns from New England to distinguish the entrance hall from a reception area. At left is a 19th-century Winterhalter portrait. A pair of 18th-century Parisian urns rest on a Louis XVI commode by Pafrat.





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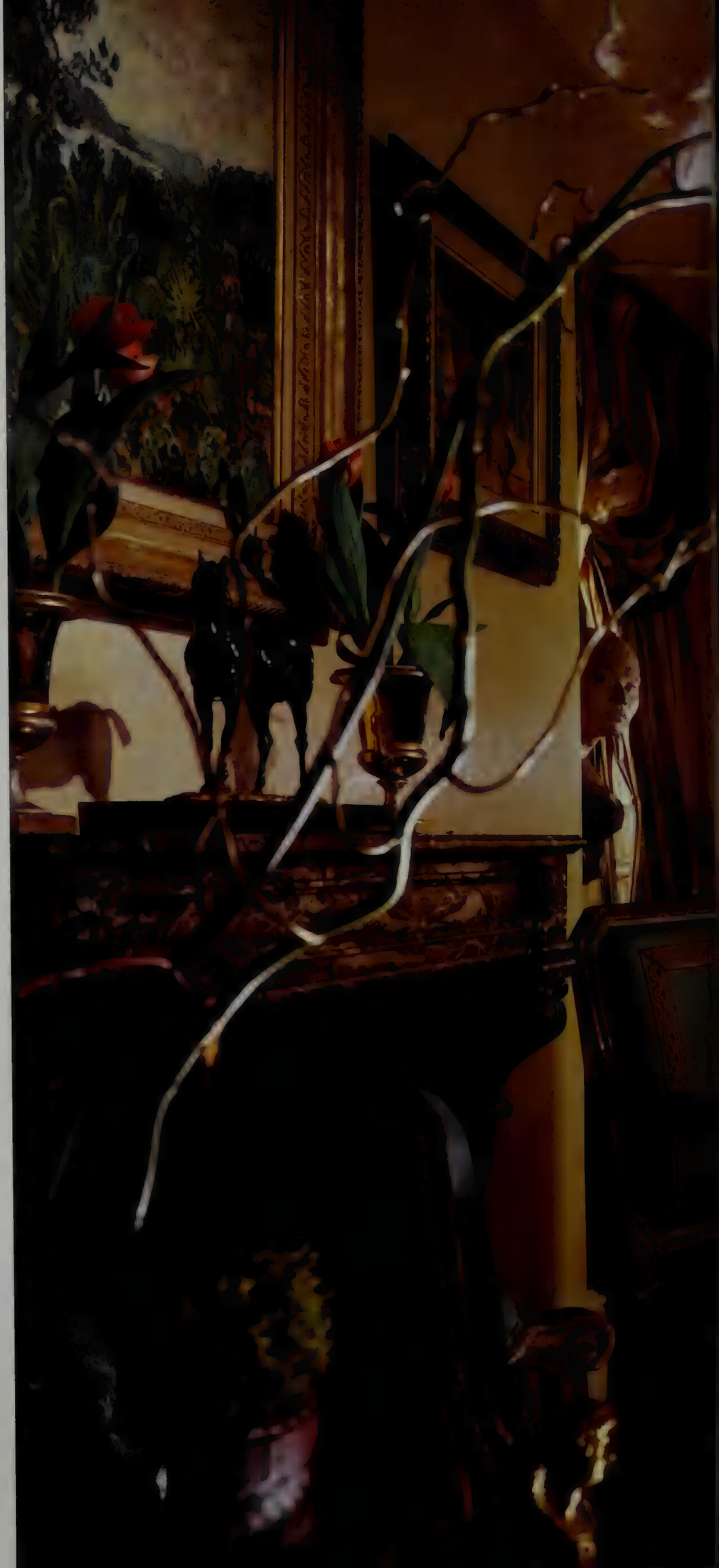


ed in brocade and a few im- pieces of very early Empire. demand perfect posture.

There are, however, many varieties of voluptuous pleasure besides the kind provided by *le confort moderne*. Hubert Guerrand-Hermès is a connoisseur of luxurious fabric. The upholstery on his Louis XVI settee, with its ram's-head motif, was copied from a period fragment. The walls of one bedroom and dressing room are covered with Hermès horsehair, and he has rakishly swagged all of his windows with countless meters of taffeta and silk. He particularly loves the striped fabric in the living and dining rooms, which is based on the costume from an eighteenth-century masked ball. It is brown and gold and Louis blue—luminous by candlelight—and it draws back in folds, like the curtain of a private theater.

The house of Hermès first made its name producing harnesses. Horses are the family symbol. The horses of Guerrand-Hermès are predominantly Chinese—iron and bronze stallions from the Han and Tang dynasties and Ming ceramics—but then, as he points out, "Louis XVI used them everywhere, too." His fireside busts are of Voltaire and Rousseau, who introduce a pleasing note of iconoclasm. His paintings are primarily French and mostly landscapes, although it would have been excessively chauvinistic to have excluded a late-fifteenth-century Flemish Madonna or a unique Russian copy of El Greco's saints Paul and Peter.

The living room clock is ticking discreetly. It represents Liberty—one of the earliest timepieces ever made for



"I love to mix Postimpressionist paintings with period furniture," he says. "One has color, the other great lines." A circa 1930 Jean Metzinger painting in the living room hangs near a Lardin commode and a pair of Empire fauteuils by Jacob. Guerrand-Hermès's collections in the shelves include Tang Dynasty horses, reflecting the Hermès family's beginnings as harness makers, and a set of 18th-century famille rose porcelain made for the Turkish market.



ance. The hour of dinner
ing. "I like to cook," says
d-Hermès, and he is, unsur-
y, a perfectionist about cui-
ne. His kitchen is a functional but charming work space designed by New York–based Stephanie Stokes ("the most extraordinary woman in the world," enthuses Guerrand-Hermès). With translucent green glass cabinets, a billiard table light fixture and a trellislike pattern of tile, its décor suggests, says the chatelain, "both a game room and a conservatory."

His fortunate guests find their places at the eighteenth-century table in the fantastical garden of the Hermès dining room. French fantasy is neither wild nor reckless. The room has bas-reliefs and paintings of birds, flowers, fruit and urns against a finely crackled azure background—more Louis blue. The chandelier is Murano, but Marie Antoinette used things Venetian, too. The china looks Islamic, but it's Hermès. And the chairs are upholstered in Hermès leather.

Guerrand-Hermès is partial to superlatives, and in particular to the word *divin*. He has been a collector of the divine, the rare and beautiful, all his life. "I like to do houses," he says with well-bred self-deprecation, "because I don't have an outlet for my creativity"—no outlet, perhaps, except for the divine art of savoir vivre.

Guerrand-Hermès knows the provenance of every precious object in his apartment, but his favorite possession has a romantically shady past. "My mother had a principle," he says. "We didn't get much pocket money, but if we found an antique in a junk shop she would pay for it. I bought this stage stool when I was fifteen. Thirty-two years later, here in New York, I found its twin."

The stool (its base is a carved wooden angel holding a trompe l'oeil drape) and its twin sit in the entrance hall of this imperturbably perfect classical apartment. "Sometimes," Hubert Guerrand-Hermès sighs, "I feel that I've had a bit too much of all this. That I should throw it all out and get modern." □



ABOVE: A series of 18th-century rinceaux paintings from a château near Paris offsets the dining room's Pierre d'Orient china service, napkins and leather chair upholstery, all from Hermès. "I had all the draperies made in authentic eighteenth-century colors that were matched to those paintings," he notes.

"I like to do houses because I don't have an outlet for my creativity."

OPPOSITE: A 15th-century Flemish painting portraying Saint Francis with Madonna and child hangs in the master bedroom near a 14th-century gold crown from Nepal. Other pieces of jewelry gathered during his travels are displayed on the shelves. Bedcovering and drapery fabric, Brunschwig & Fils.


THE FOUNDATIONS OF MYSTICISM

FRESH LOOK FOR SANTA FE

ART DEALER LAURA CARPENTER'S MID-1800S ADOBE

TEXT BY DAVID FELD
PHOTOGRAPHY BY ROBERT RECK





Not far from the central plaza in Santa Fe, art dealer Laura Carpenter (top) displays her collection of contemporary art in a mid-1800s house that was remodeled in 1929 by John Gaw Meem. ABOVE: "The trees are over a hundred years old," she says. OPPOSITE: Roy Lichtenstein's 1971 *Mirror #17* is above the living room fireplace. The chairs are reproduction Le Corbusier designs; the glass table is by Tonny Foy. "I like furniture to be fairly neutral," says Carpenter. "For me, the art is primary."

Laura Carpenter is a pioneer. In 1990, four years after the Dallas native closed her contemporary art gallery in her hometown, she pulled up stakes and moved to Santa Fe. After a stint as a private dealer, she restored a nineteenth-century building and started another gallery in 1991. But instead of playing it safe and selling "Santa Fe" art, Carpenter exhibits the works of such blue-chip contemporary artists as Ellsworth Kelly, Roy Lichtenstein, Joan Mitchell and Ed Ruscha. In a town where most galleries sell either Indian artifacts or decorative depictions of the West, this was a startling approach.

"I haven't turned my back on the art scene out here," says Carpenter. "But what I've tried to do is bring artists to this area who are of international significance."

Carpenter's residence is as devoid of cloying cuteness as the cool Minimalist painters and sculptors she favors. Her style is as simple and clean in the high desert as it was in her Dallas residence. In fact, the two places could almost have been interchangeable, though the Santa Fe house contains the occasional nod to its site. "There is a great deal of consistency, some would say sameness, in every place I've lived," she says.

Carpenter is a serene minimalist. In her clothing (mostly Prada, Issey Miyake and Jil Sander) and her environments this means neutral, almost nonexistent color. Her homes are always hued in her preferred palette of beige, gray and white and function as appropriate backgrounds for her great passions: contemporary art and classic twentieth-century furniture.

The house she shares with Diane McIngvale dates back to the mid-1800s and is part Pueblo style, characterized by the sinuous curves and soft lines of Native American architecture, and part Territorial style, marked by the more Neoclassical lines that early







The house is as devoid of cloying cuteness as the painters she favors.

European settlers imposed on the area. It was substantially remodeled and enlarged in 1929 by legendary Southwest architect John Gaw Meem, who modified the rambling L-shaped house to a more formal H shape.

"Since I only rent this house, there were limitations to what I could do to it," says Carpenter. "But architecturally it's a great place, with none of the tricks that a lot of new construction out here can have."

Carpenter's living room is a long, narrow space that was formerly two rooms. "It was a little difficult to deal with at first," she says. "I think the sisal carpeting helped smooth the awkwardness of the space and created a sense of continuity." Simple upholstered pieces provide seating and add texture with their nubby textiles.

Throughout the rooms, Carpenter has combined pieces from her own collection with things from her gallery, and the walls are alive with bold colors and shapes. Set over one of the living room sofas, Neil Jenney's *North America* starkly evokes the West, while Bruce Nauman's 1984 neon *Normal Desires* is a brazen reminder in this neutral environment of the harshness of big-city life. Elsewhere in the living room, Lichtenstein's 1971 *Mirror #17* is a visual kick of pure Pop art color and an unexpected counterpoint of sharpness to the soft adobe walls.

"I like to rotate pieces that are

Featured in the sunroom are Per Kirkeby's *Inferno I*, 1992, and Bruce Nauman's 1984 neon *Normal Desires*. "I think that Santa Fe, with its whitewashed walls and simple architecture, is a perfect backdrop for contemporary art," Carpenter says. The table is by Larry Swann.



ABOVE: A diptych by Helmut Dorner from 1994, *d + i*, hangs at the other end of the living room, a long, narrow space that was formerly two rooms. Art Déco chairs from Paris join a Breuer table. Over the fireplace is a tile rendering of the Assumption. OPPOSITE: In a corner of the living room are a 1995 drawing on paper by Wes Mills—"a Santa Fe artist doing beautiful drawings," Laura Carpenter observes—and three whimsically shaped coffeepots, a gift from a friend.





on consignment," she explains. "That way I get to live with them for a time, and it often gives collectors a chance to see them in a room rather than just hung in a show."

Carpenter supports other artists working in New Mexico, such as Agnes Martin, Susan Rothenberg and Richard Tuttle. "I'm trying to bring a fresh approach to the exhibition of their works," she says. Among the examples by young area artists that Carpenter has collected is a Wes Mills drawing that hangs over a trio of strutting coffeepots.

The master bedroom, which Carpenter has furnished with such pieces as a rusted cast-iron bed, a rustic twig chair and a paint-chipped bench, is not as streamlined as the other rooms. "It's less bare," she allows. "I think a bedroom is a place that can be warmer, more romantic."

The house almost completely lacks the usual Santa Fe decorative objects: Indian baskets, pottery and santos. "I haven't really bought much out here, though I do think that classic Native American textiles are great with contemporary art," she says. "But I didn't

"The sound of running water adds greatly to the house's serenity."

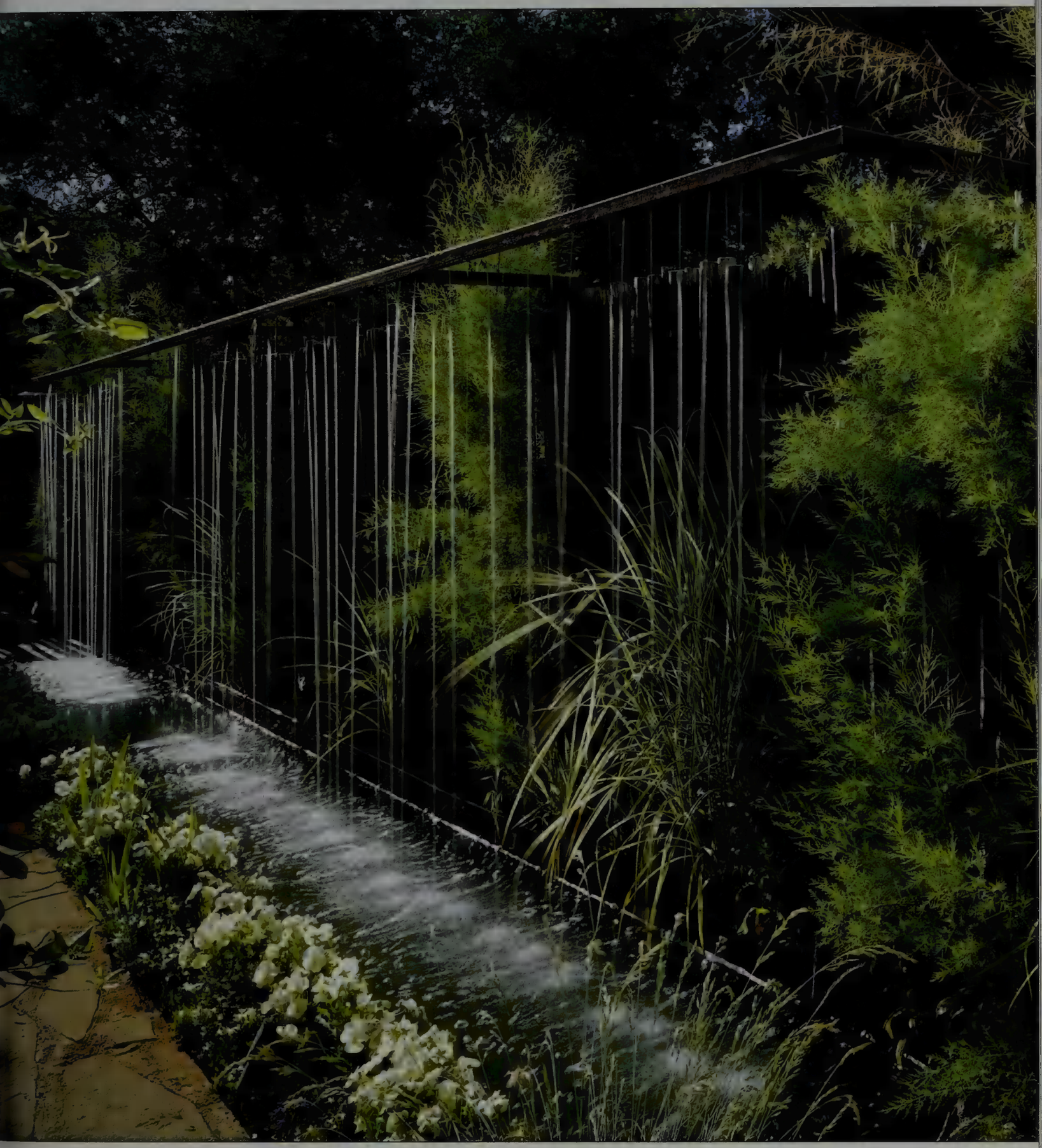


want to add anything just for the effect. It had to be really good." One outstanding piece is a rug that lies between two reproduction Le Corbusier chairs. Ironically, Carpenter didn't purchase it in Santa Fe. "The rug was bought by my grandfather at a trading post years ago," she says. "I found it at home in storage."

Window coverings, where she uses them, are simple paper shades, and most of the rooms have views of what Carpenter loves best about the residence—the garden. "It's an amazing piece of land," she says. "It's rare to have so much green space in Santa Fe. If I were building a house, I'd never be able to have so much lawn and plantings because of water conservation. But since the gardens were already there, I was able to expand on them."

Carpenter added to the rose garden, planting exotic varieties, and commissioned an unusual fountain by Santa Fe landscape designer Rick Duren. "The fountain is really just a pipe with holes in it," she says. "But the sound of running water during New Mexico summers adds greatly to the house's serenity."

Carpenter seems satisfied with her personal take on the region's style. "I truly love the restrictions imposed by adobe architecture," she says. "I don't like being faced with a lot of ornamentation, and this offers me a chance to stay within the area's traditional style yet remain clean. I've discovered that in Santa Fe you can be a modernist, but it doesn't mean your interiors have to be clinical or cold." □



OPPOSITE: In the master bedroom, Carpenter has combined such early American pieces as a willow chair and a swan decoy with a New Mexican painted bench. "I always thought adobe buildings offered tremendous opportunities," she says. "I like the fact that you're limited by the form, the architecture and the scale." ABOVE: Santa Fe–based Rick Duren created an unusual fountain in the garden, where Carpenter and her housemate, Diane McIngvale, often host dinners.

A BALINESE ROMANCE

TRADITIONAL STRUCTURES ADAPTED FOR LIVING TODAY

TEXT BY CAROL LUTFY PHOTOGRAPHY BY ROBERT RECK





"It's very spiritual, very gentle," says Angela Vestey of the traditional structure she built in the Balinese village of Semer. The layout reflects the island vernacular of distinct rooms, which she made less "disjointed" by adding covered walkways. "The kitchen is separate because of religious concepts of cleanliness."







Vestey preferred indigenous forms and materials. LEFT AND ABOVE: For the pavilion's circular thatched roof, she used alang-alang, a staple reed in Bali's economy. She chose wood supports instead of the usual bamboo, "which tends to have bugs and needs to be replaced a lot," she says. "The wood was bent—miraculously. I'm still waiting for it to spring apart."

Angela Vestey was exploring the countryside in southwest Bali when a turn down a dusty road led her unexpectedly to the picturesque village of Semer. Named for the springs that run through it, Semer was striking for its clusters of traditional Balinese houses surrounded by hand-carved stone-and-brick walls.

"I felt like I had stepped back into the real Bali," says Vestey, who began constructing a house of her own there in 1992. "Its lush, terraced rice fields tripped down to the distant coastline, and women in batik sarongs on their way to temple carried baskets of flowers on their heads."

Vestey first visited Bali in 1979 and had come to see the Indonesian island as an unspoiled sanctuary. She set out to build a house that embraced its unruffled beauty and laid-back charms. Fittingly, perhaps, the design for the house emerged organically over a period of two years, and it ultimately incorporated her own sense of style, contributions from local artisans, inspiration from Balinese architecture and a desire to preserve the existing landscape.

Bali has no tradition of architecture in the Western sense. Buildings are designed by the craftsmen who build them, facilitating an easy dialogue between master carpenter and owner. "When you build on Bali, your imagination on many levels is your only limitation," says Vestey. "The possibility exists to rethink and adapt a structure as you go along."

A typical Balinese house is actually a walled compound of several structures delineated more or less by function. Tradition holds that each element of the layout corresponds to a part of the human body, with the ancestral shrine as the head, the sleeping and living quarters as the



arms, and the rice storage and kitchen as the legs and feet.

Vestey's house is likewise a grouping of five thatch-roofed structures, with the bathing pavilion, children's quarters and kitchen separated from the main residence. But she enhanced this basic layout with both practical and aesthetic innovations that set the compound apart.

Whereas the Balinese use the open verandas and gardens between buildings for living and dining, Vestey absorbed this space into the interior by creating three thatched walkways to link the structures. She then ran a series of water gardens laced with greenery in between.

"I wanted to create an environment that makes sense for a Western lifestyle without obliterating the essence of the indigenous culture," Vestey says. "I realized that if I stuck with local materials, it would multiply the possibilities."

With the main residence, she took this philosophy one step further, reinventing the thatched Balinese hut—ordinarily a dark, squarish space with few windows—as an airy, cavernous room capped with a twenty-five-foot ceiling. Borrowing from Mexican design, she created a domed roof, thirty feet in diameter, and bound it together with wood and a native reed known as alang-alang.

In the process of completing the roof, Vestey got the idea to add a second story, for a second master bedroom, above the annex to the main residence. Second floors are normally unknown in traditional Balinese design, and this one lends an asymmetry to the structure that is one of its quirky charms.

Vestey's house is also a study in melding architecture with nature by accommodating the existing landscape. The

"I wanted to create an environment that makes sense for a Western lifestyle without obliterating the essence of the indigenous culture."



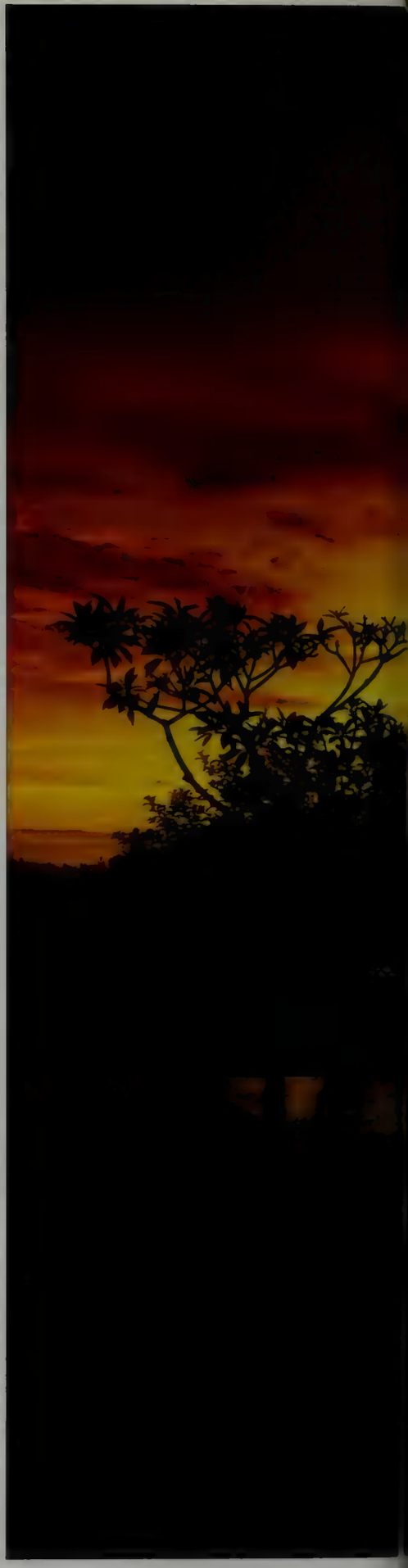
OPPOSITE: Alongside the travertine pool are a teak "opium bed"—its Dutch colonial provenance evident in the eagle at center—and Hindu offering stands. "The Balinese gather incense and rice and pickled onion and flowers and place them throughout the house to ward off spirits." Working from a design by a local Australian-born artist, mountain *tukang*, or artisans, carved Balinese motifs into the *paras*-stone relief at right.

ABOVE: The coconut-wood four-poster in one of the master bedrooms is hung with antique patterned-weave mosquito netting; at the foot is an elephant mosquito-coil holder. "If you had air-conditioning and a modern zapper and windows, you wouldn't need them," says Vestey. "But I like to sleep under the netting." In the alcove is a teak Balinese "treasure" chest.

property was originally a farm, divided between dry land for alang-alang and wetland for rice paddies. With the help of Balinese landscape architect Wayan Latra Bragi, she maintained this original demarcation, sculpting a tricolor garden on the dry land and digging a swimming pool and lily pond on the wetland. She used an existing row of coconut palms as the topographical border between the two and molded the rest of the compound around the oldest trees. Even the color of the house—from ground brick mixed with plaster—is meant to blend in with the environment.

Vestey also aimed to obscure the boundaries between interior and exterior, leaving the southwest side of the main bungalow completely open to the elements. Elsewhere in the house, doors and windows, framed by elaborately carved antique teak panels that once adorned Javanese





"There's not one pane of glass," says Vestey. "It was the way I wanted it to be, a Bali of the past." ABOVE: The pavilion's thatch overhang and bamboo blinds protect against monsoons, which can bring close to 100 inches of rain a year.

wedding beds, are closed by handcrafted louvered shutters made of local woods. "A nonnegotiable stipulation was that there be no glass in the house," she says. "I sought to maintain a sense of openness at all costs."

Near the doorway to the house, one is greeted by a hand-carved stone sculpture of a Balinese deity sitting under a tamarind tree. A small entrance hall—which Vestey calls "a throwback to my English roots"—leads to the water gardens, setting the sparse, natural tone for the compound. Because the house is a long walk from the sea, Vestey wanted to surround it with water. She created a handsome pavilion for a splash pool to the northwest and, to the southwest, the swimming pool and lily pond.

For the interior, carved teak Javanese panèls, outlining windows and archways, form a unifying motif, as do colorful, hand-painted antiques from the Indonesian island of Madura and ornate tables and beds from Java. They are offset by sleek Dutch colonial–style chairs, contemporary furniture made from natural materials such as bamboo, and an abundance of textured white cottons. As Vestey says, "nothing precious or pretentious." □



Vestey disassembled the original carved antique *bale banjar*, or traditional town-meeting structure, and relocated it to Semer, where she uses it as a "meditation room," she notes. "I drove to a remote village in the mountains and there it was. The town wanted to chuck it and build a new one."

ART: BAY AREA FIGURATIVE PAINTING

CALIFORNIA ARTISTS WHO LOOKED BEYOND 1950S ABSTRACTION

TEXT BY CHRISTOPHER FINCH

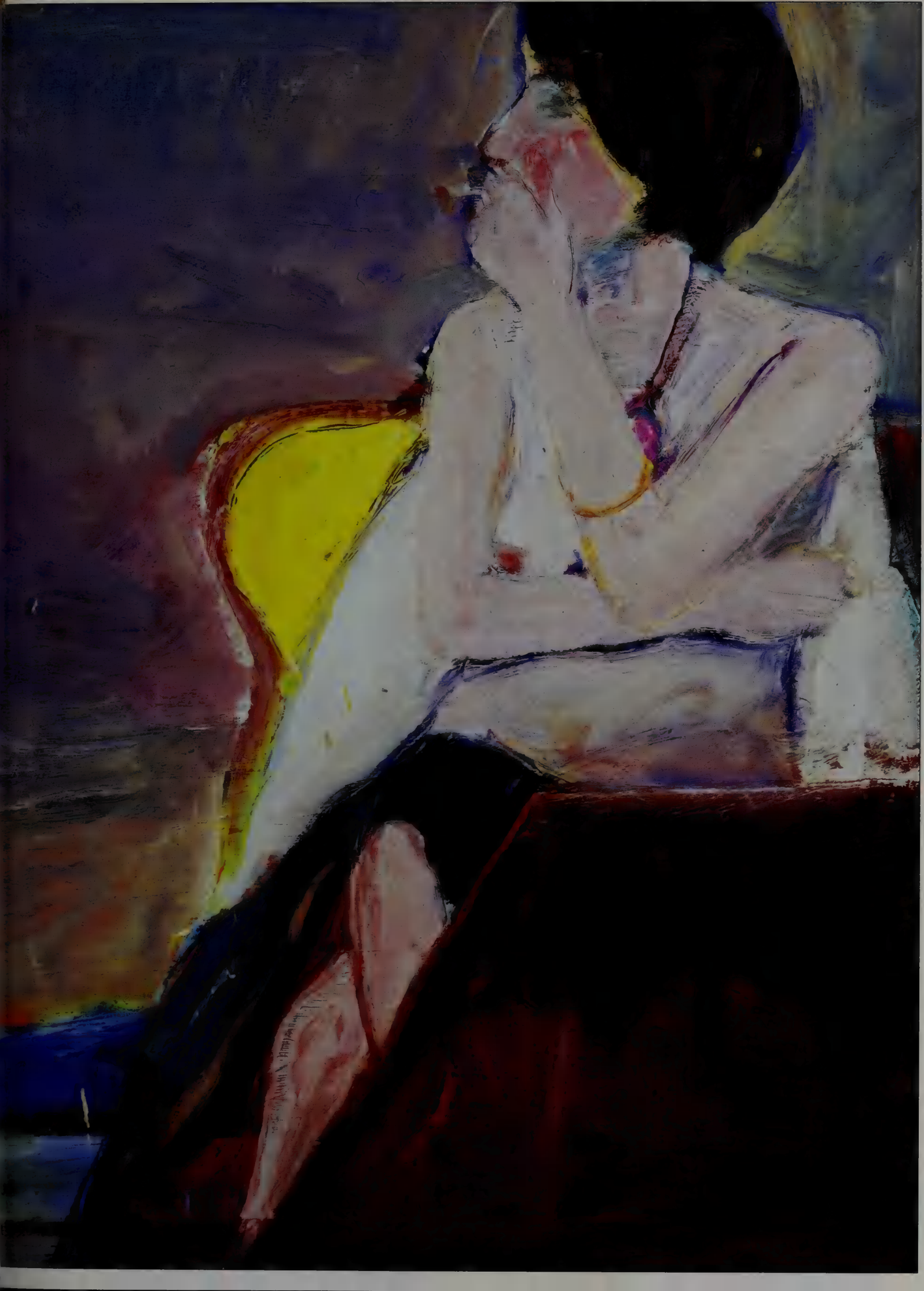


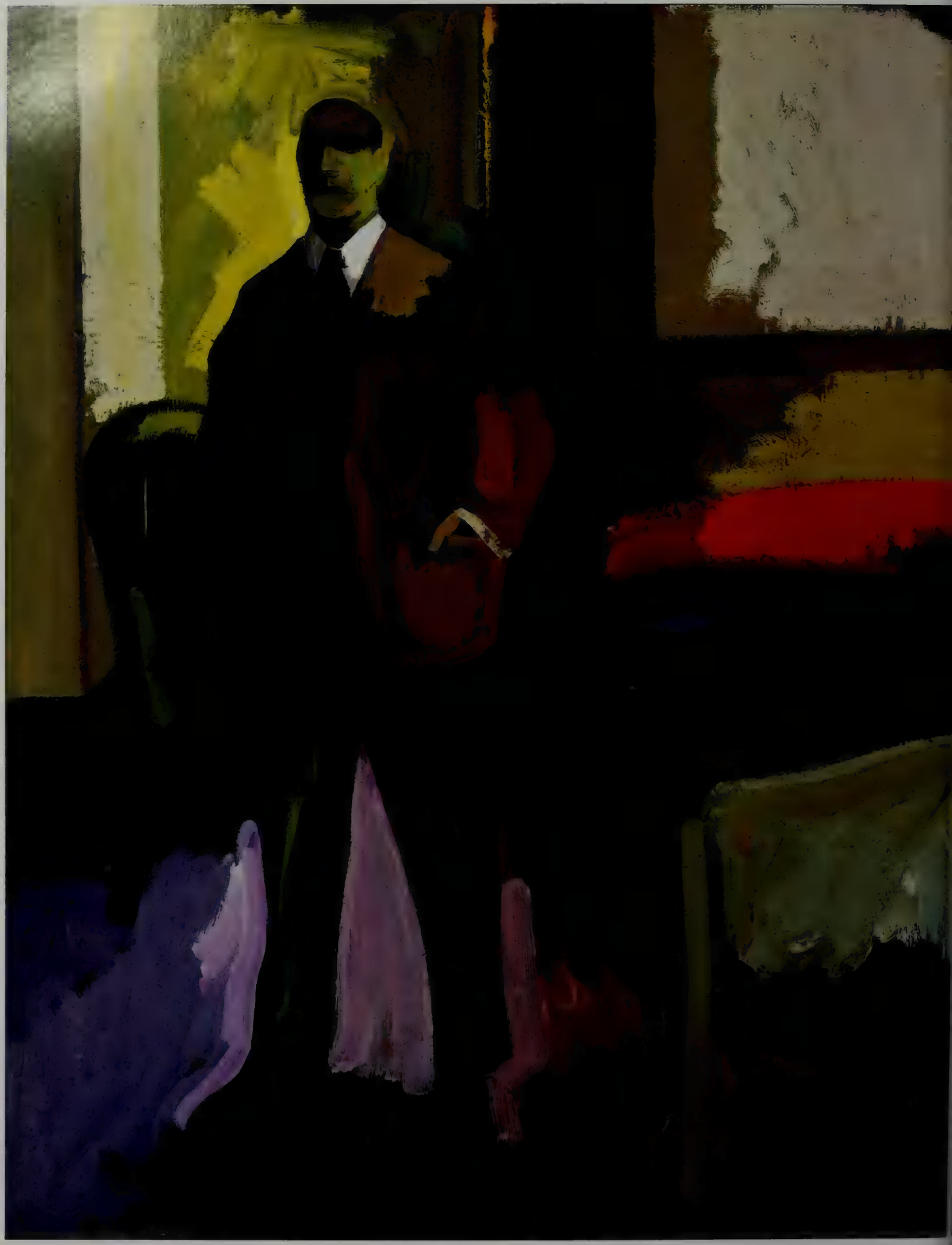
In the years following World War II, American artists were in the process of stealing center stage from their European contemporaries. Abstract Expressionism and action painting were the banners under which the American avant-garde advanced to glory. The revolution took place mostly in and around New York, but its influence was quickly felt elsewhere, notably in the San Francisco Bay Area.

One major Abstract Expressionist, Clyfford Still, was a presence in the

ABOVE: *Two Women in a Landscape*, Elmer Bischoff, circa 1958. Oil on canvas; 59" x 59". Influenced by his friendship with David Park, whose 1950 *Kids on Bikes* initiated the figurative style that dominated the work of a group of Bay Area painters, Bischoff abandoned Abstract Expressionism in around 1952. He considered color and light "the primary organization forces" in his paintings. John Berggruen Gallery, San Francisco.

OPPOSITE: *Girl Smoking*, Richard Diebenkorn, 1963. Oil on canvas; 33¼" x 25". Diebenkorn, the best known of the Bay Area school, mostly portrayed solitary human forms against a contrasting background in his figurative work. The artist often explored the "separation of environment and man." Campbell-Thiebaud Gallery, San Francisco.





OPPOSITE: *Figure by a Bed*, James Weeks, 1960. Oil on canvas; 65½" x 52½". Although most of his work was figurative, Weeks was always involved with what he terms "the abstract *ideas* of painting." By 1960, the year in which he executed some of his finest canvases, he had softened his imagery through open brushwork and a rich, varied palette. Campbell-Thiebaud Gallery, San Francisco.

RIGHT: *Head*, David Park, 1959. Oil on canvas; 19" x 16". In 1950 Park began to create what he called "troublesome" figurative work, stripping faces of identifying features and merging the palette of his compositions' foreground and background. John Berggruen Gallery, San Francisco.



Bay Area from 1946 to 1950, and his radical message was spread both by example and through his role as a teacher at the California School of Fine Arts, where Mark Rothko also spent brief sojourns in 1947 and 1949. Even without their presence, it's likely that the Bay Area would have been fertile ground for a provincial branch of the new American painting. As early as 1945, the San Francisco Museum of Modern Art had purchased Jackson Pollock's *Guardians of the Secret*.

In the late forties many of the more ambitious younger artists in San Francisco and Berkeley—the talented Hassel Smith, for example—jumped on the Abstract Expressionist bandwagon, covering canvases with gestural fields of color and comparing painting to music—especially jazz, which had a strong presence in San Francisco during this period. Among the most gifted of these painters was David Park, who suddenly, in 1950, at the age of thirty-nine, turned his back on abstraction and began to paint canvases that—while they retained the bold painterliness of Abstract Expressionism—were distinctly figurative. When he exhibited *Kids on Bikes* at the San Francisco Art Association Annual in 1951, it was reportedly the only nonabstract painting in the entire show.

After some hesitation, two other important artists followed his example. The first to do so was Elmer Bischoff, a Berkeley native who had studied at the University of California, where he acquired a solid grounding in realism while being exposed to Fauvism, Cubism and other modernist styles. After a vigorous encounter with Abstract Expressionism, he too, in around 1952, began to paint canvases in which figures appeared.

The third artist to abandon abstraction was the most gifted of the Bay Area painters, Richard Diebenkorn. It has been suggested that Diebenkorn's early canvases were in fact landscapes disguised as nonfigurative paintings. In any case, in 1955—back in the Bay Area after a stay in New Mexico—he began to evolve a language for depicting actual landscapes and figures.

There is no reason to suppose that these artists thought of themselves as posing a deliberate challenge to the East Coast avant-garde. It seems more likely that they were simply hopping off the bandwagon, seeing the futility of competing with the likes of Pollock and Willem de Kooning. The aim of the Bay Area figurative painters, though never made explicit, seems to have been relatively modest. It was their position that there was room for more than one approach to art, and it was their intention to make paintings that explored alternatives to abstraction without denying the achievements of the New York School.

This is not to say that Bay Area figuration was merely a provincial phenomenon. On the contrary, the quality of the work of the three painters already mentioned was such that by the late fifties they were receiving exposure in New York. There they found themselves swept up into a controversy that assured them a

place in the history of American art.

Powerful critics, notably Clement Greenberg, had promulgated the idea that abstraction was the only legitimate goal of the modern artist—that it was the inevitable consequence of an evolution that was the history of modern art. Painters such as Pollock, Still, Rothko, Franz Kline and Barnett Newman seemed to bear out this thesis. At least one of the acknowledged masters of Abstract Expressionism, however—de Kooning—had allowed figuration to resurface in his work. That caused a degree of consternation because no one could deny the power and invention of paintings like *Woman and Bicycle* (1953). Younger New York artists, including Larry Rivers and Fairfield Porter, were also presenting a figurative challenge to the Abstract Expressionist hegemony.

The Bay Area artists began showing in New York just as this controversy gathered momentum. They were perceived as interlopers ready to plunge into the fray of New York aesthetic politics. This accidental involvement with polemic helped make their reputations, but it could be argued that it also distorted what they were trying to achieve. Diebenkorn was enough of a major figure that he overcame misperceptions by the sheer quality of his work, both in this figurative phase and after his later return to a form of abstraction. Park and Bischoff were not fully appreciated until relatively recently, and the same goes for lesser but still important members of the Bay Area group such as James Weeks and Paul Wonner.

Weeks and Wonner differed from Diebenkorn, Park and Bischoff in that they were not really involved in a personal struggle to abandon abstraction in favor of figuration. Weeks had always been a figurative painter, working in somewhat the style that Park came to adopt, though his canvases often evoked an earlier kind of expressionistic realism. His role within the loosely formed group was that of exemplar, demonstrating that figuration was a possibility. In return, he learned how to use paint in a freer way, the legacy of the Abstract Expressionist experience. As for Wonner, he was younger than most of the others and came to painterly realism after it had been formulated by them, so he was able to take for granted many of the things they had fought for. He did make contributions of his own, however, especially in using color as an agent of expression.

Other artists associated with Bay Area figuration include Nathan Oliveira, William Theo Brown, Joan Brown and Manuel Neri. It was the big three, however—Diebenkorn, Park and Bischoff—who gave the Bay Area its moment of glory. They are painters who occupy an important position in the pantheon of twentieth-century American art, being among the first to question the inevitability or desirability of doctrinaire progress for its own sake.

When they raised that point, forty-five years ago, they were anticipating the attitudes of many artists who would emerge in the 1980s. In a sense, the figurative painters of the Bay Area were the first Postmodernists. □



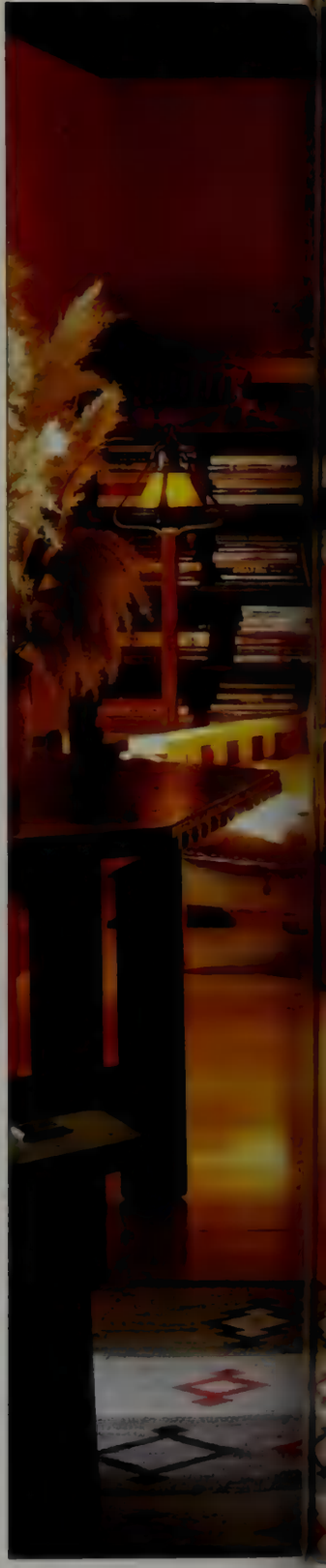
Woman with Hand to Face, Nathan Oliveira, 1961. Oil on paper mounted on Masonite; 25½" x 20½". Oliveira has said that the reductive quality in his figurative work, in which he frequently paints figures and backgrounds in thick impasto, brings the viewer "back to some confrontation." Christie's, New York.



The Garden Umbrella, Paul Wonner, 1958. Oil on canvas; 40¼" x 40". Wonner, known for his expressive use of color, is the only one of his group whose training was not rooted in Abstract Expressionism. Butterfield & Butterfield, San Francisco.

It was the big three—Diebenkorn, Park and Bischoff—who gave the Bay Area its moment of glory.



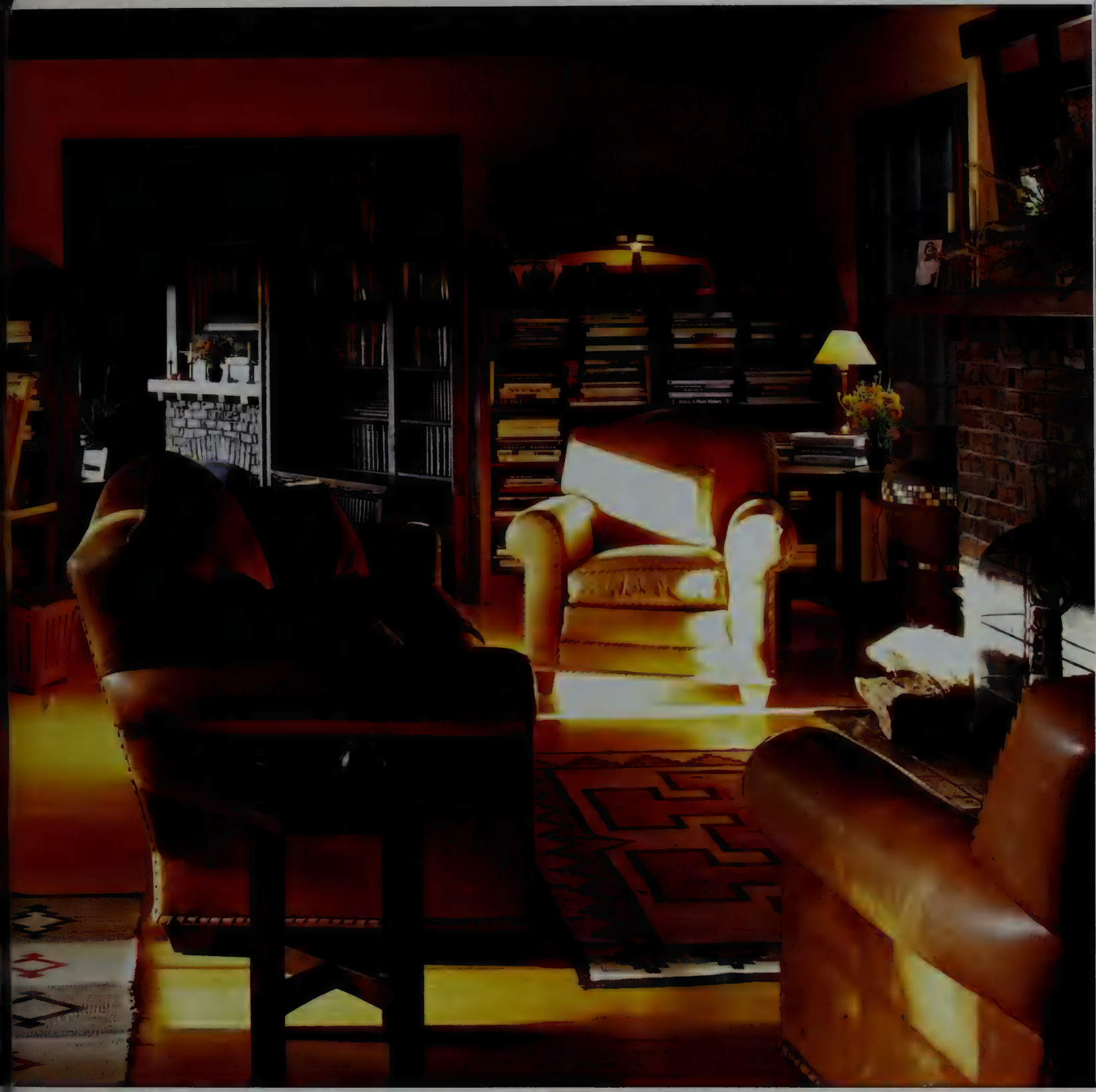


In a Hollywood canyon, film producer Monty Montgomery has restored a 1909 Arts and Crafts house designed by Arthur Kelly. ABOVE: The Swiss-influenced balcony was a request from the original resident, Dr. Lowell C. Frost.

HOLLYWOOD ARTS AND CRAFTS

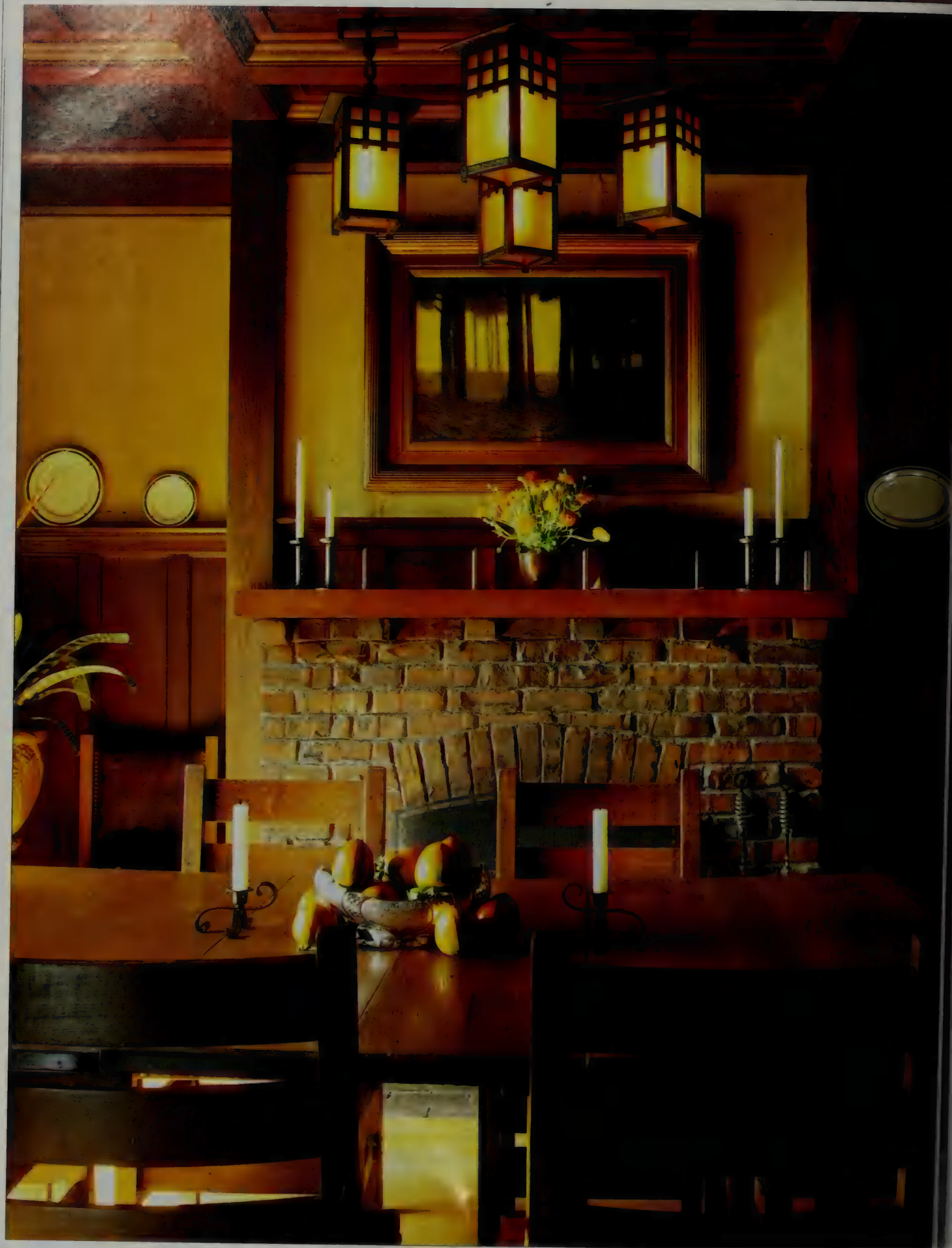
A CAREFUL RESTORATION REVIVES THE WARMTH OF AN EARLIER ERA

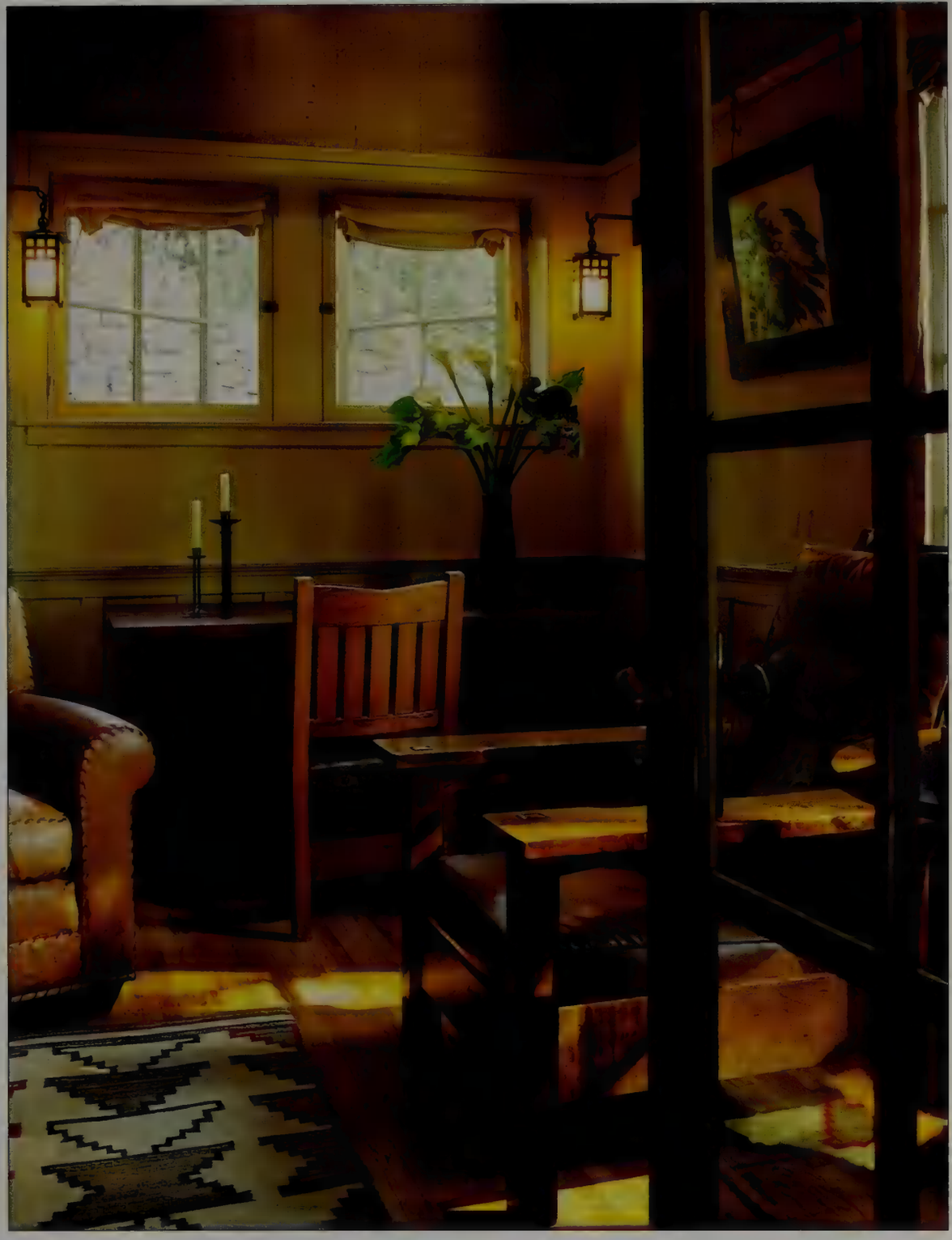
ARCHITECTURAL RESTORATION BY MARTIN ELI WEIL INTERIOR DESIGN BY ROGER L. CONANT WILLIAMS
TEXT BY MICHAEL WEBB PHOTOGRAPHY BY DOMINIQUE VORILLON



Hollywood was laid out in 1887, but for its first three decades it remained a sleepy outpost of orchards, dusty streets and scattered frame houses. Its rustic seclusion appealed to Lowell C. Frost, a doctor from Buffalo, New York, who moved there with his wife and young son in 1906 and bought an eleven-acre canyon for $121. He admired the bungalows Charles and Henry Greene were building in Pasadena but chose Arthur Kelly, a younger, less expensive architect, to design a shingled house and guest cottage in the then fashionable Arts and Crafts style. The family lived in the cottage on the property while the house was under construction, and when it was nearly complete, Frost wrote his name and the year, 1909, on a pane of glass in the front door.

ABOVE: Montgomery's Arts and Crafts furnishings in the living room include a bird's-eye-and-tiger-maple Morris chair, a leather-topped Stickley table and Roycroft lamps. The sofa and club chairs were designed by Roger L. Conant Williams and manufactured by the National Upholstering Company. Navajo rugs.





OPPOSITE: Frost bought Charles Warren Eaton's 1906 *Woods at Evening* for about $240, twice what he paid for the entire 11-acre canyon. Elsewhere in the dining room are an early table by L. and J. G. Stickley, Gustav Stickley ladderback chairs, and Roycroft china, hammered copper candlesticks and vase. As it was originally, a portion of the walls is covered in burlap.

"The house had preserved its integrity but was showing its age," says Martin Eli Weil, the architect in charge of the restoration. "The challenge was to maintain the patina." RIGHT: In the library, burlap also covers the walls above the picture molding. The oak table and slat-back chair are by Gustav Stickley; the Morris chair is by L. and J. G. Stickley. Rug is Navajo.

That inscription, along with almost everything else Frost created, has been preserved by a new owner, film producer Monty Montgomery. He had spent eight years looking at all kinds of vintage houses—and at one point was especially drawn to designs by such architects as Frank Lloyd Wright and Rudolph Schindler—before he found this neglected treasure and bought it from Kate Tufts, Frost's daughter, who was born in the house and had lived there since her father's death in 1966. As they discussed the sale, she recalled a succession of celebrated guests who had stayed in the cottage. They included a young David Niven, who called it "a little cuckoo clock of a place"; avant-garde composer Arnold Schönberg, who moved in with a grand piano; and a diva who so appreciated the acoustics of the canyon that she sang Wagner fortissimo on the terrace.

Montgomery named the house Mariposa, after a poem by Kingsley Tufts, Kate's late husband, about the butterfly flowers that share the canyon with deer and coyotes. Working closely with restoration architect Martin Eli Weil, interior designer Roger L. Conant Williams and contractor Tim Kelley and his team of craftsmen, Montgomery supervised a fastidious restoration of the property based on period photographs and the original blueprints. So well did they succeed, indoors and out, that the residence won a preservation award from the Los Angeles Conservancy.

Living in a Greene and Greene bungalow and working on period houses





OPPOSITE: An early design for the house, framed in wood from the original front screen door, hangs in the study. Kelly also oversaw the subsequent additions to the house—a sleeping porch and a sunroom. Gustav Stickley designed the leather-topped desk.

LEFT: Montgomery chose vintage appliances for the kitchen, which is highlighted by maple counters and floorboards. The double sink dates from the 1920s. The dishwasher is concealed in the cabinet to the right of the stove.

has helped Weil develop an intuitive sense of what can and should be done. "And since Monty knew exactly what he wanted and had restored several houses before this, very few drawings were needed," he says.

For Weil, the objective was to upgrade the house while preserving what he calls its patina. Old shingles were removed to allow insulation and new wiring to be inserted, after which they were power-washed, treated with fire retardant and replaced. A fireproof library that had been attached to the house in the 1940s was demolished, and new shingles were fabricated to cover the scar. Artisans added hammered copper details, built-in bookcases inspired by old photographs, and a gate with a butterfly grille. Indoors, floors were sanded, woodwork and ceilings were cleaned, and the original burlap laid over the walls' wooden boards was restored. "As much as possible of the original that could be reused was reused," notes Williams.

Montgomery was initially hesitant about taking on so ambitious a project. His choice was driven by the array of fine Craftsman furniture Williams had found for him over the years, much of which was waiting for a suitable home. Frost had brought some Stickley pieces from Buffalo, but he had mixed them with family heirlooms. The designer's selection is more refined and matches the spirit of the house exactly.

Each room provides an education in the subtle variations of the Craftsman style, which Williams describes as a rejection of Victorian ostentation and a return to early American roots. "There was a deliberate simplification and a new respect for materials," he says. Standouts include a Roycroft Morris chair of bird's-eye and tiger

Montgomery named the house Mariposa, after a poem about the butterfly flowers that share the canyon with deer and coyotes.

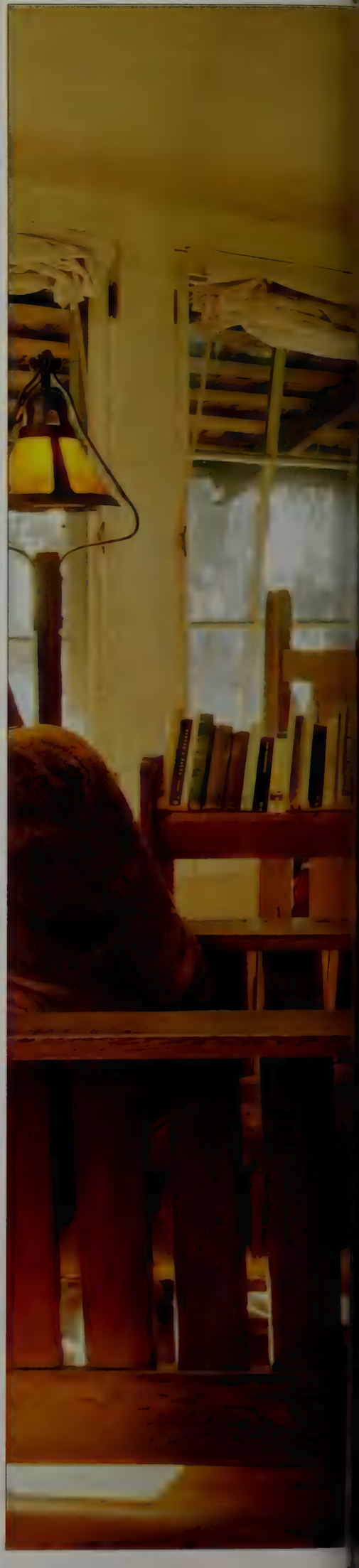
maple, an oak chest of drawers designed by Harvey Ellis and a chestnut dining table and leather-seated side chairs from the Onondaga Shops. A log Ali Baba bench came from the Roycroft Inn, near Buffalo. These originals are complemented by reproduction period light fittings and a sofa and club chairs in distressed leather that Williams adapted from a turn-of-the-century design.

"This is an eastern Arts and Crafts interior, down to the spindles on the banisters," Williams notes. But he has chosen turn-of-the-century Navajo rugs in vibrant patterns of red and gray to animate the space, observing that Frost's contemporaries used them for decoration long before they were collected as works of art. He has also added natural linen roll-up blinds at the windows and furnished the broad front deck with wooden armchairs that evoke a summer cottage in Newport. Even the kitchen and baths have been retrofitted with vintage fixtures and plumbing, and the owner relies on the original boilers and movable electric heaters upstairs. No one would call the house sybaritic, but Monty Montgomery finds that it gives him a sense of security, warmth and comfort whenever he returns from a long trip.

The same sense of period style pervades the garden. "I took my cue from Alexander Pope: 'Consult the Genius of the Place,' " explains landscape designer Sarah Munster. She found the property overgrown, "full of gnarly hibiscus hedges that obscured the view and old camellias, azaleas and other plants that were popular in the 1920s." Many hours were spent pruning the undergrowth, removing dead trees, adding walls and enhancing the exuberant cacti. Munster took it as a compliment when Montgomery told her, "People think the garden has been here forever and that you must be dead."

It is remarkable that a shingle house has survived almost a century of the brush fires that devastate some of the tinder-dry canyons of southern California almost every fall. The cacti that surround Mariposa provide a first line of defense, but Kate Tufts remembers at least one narrow escape: "Father had installed a spigot with two outlets on the roof," she recalls. "When the fire roared in from the next canyon, we covered ourselves in thick towels, hosed each other down and stayed up there, spraying, until the fire had passed."

"Not many Los Angeles houses have survived unchanged for so long, and in the ownership of the same family," says Williams. "Most of the old properties have been subdivided, but Kate insisted on preserving the estate and sold it only when she knew it would be kept intact." □



"Lots of people complain about the drabness of Arts and Crafts interiors—all woods and natural fabrics," says Williams. "I love the contrast between maple and mahogany." RIGHT: The master bedroom and the sleeping porch are upstairs and feature such Gustav Stickley pieces as an oak bed, an oak bookrack and a Morris chair, which has its original leather cushions. The floor lamp is a reproduction of a Gustav Stickley design. The rugs are Navajo.



THE ARIZONA BILTMORE
REFURBISHING A WRIGHTIAN LEGEND IN PHOENIX

ARCHITECTURAL RESTORATION BY VERNON SWABACK ASSOCIATES
INTERIOR DESIGN BY JOHN COTTRELL TEXT BY LEON WHITESON PHOTOGRAPHY BY MARY E. NICHOLS

The Arizona Biltmore in Phoenix is one of those rare buildings that quite effortlessly acquire an aura of myth transcending the mundane facts of their creation and the vicissitudes of their histories. This mythological gloss has a power that, over time, enhances the presence of the architecture.

The primary myth of the Arizona Biltmore is that it was designed by Frank Lloyd Wright in the late 1920s. Actually, the architect of record is Albert Chase McArthur, a former draftsman in Wright's Oak Park office in Illinois. McArthur hired Wright, who was down on his luck at the time, to oversee installation

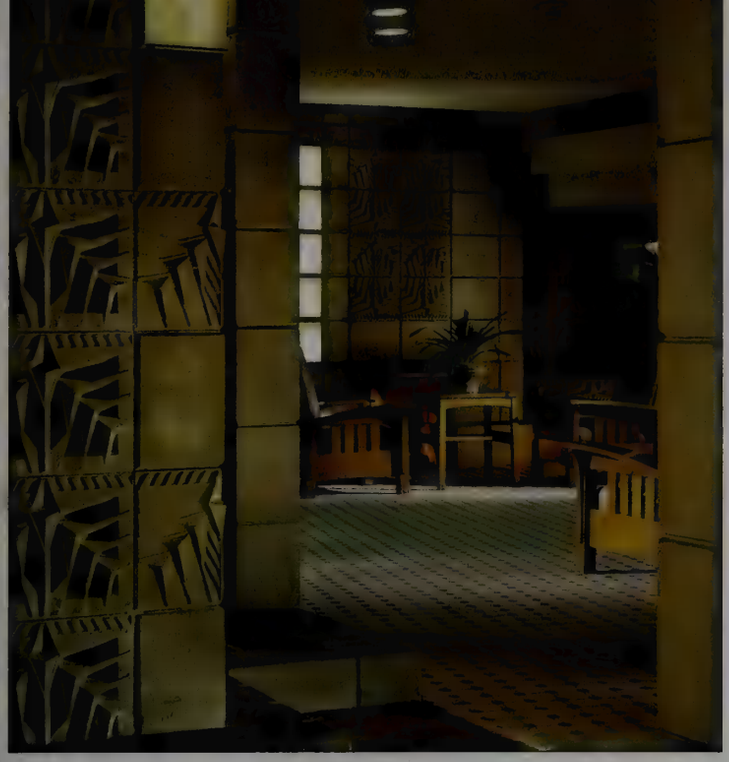
The 1929 Arizona Biltmore hotel in Phoenix was designed by Albert Chase McArthur, who hired his former employer, Frank Lloyd Wright, to create the concrete textile blocks used in the hotel's construction. Architect John Sather oversaw the renovation, which was completed last year. BELOW: Although Wright opposed many of McArthur's decisions, his own signature is evident in the geometric forms of the exterior.

"I have always given Albert's name as architect . . . and always will," Wright wrote to McArthur's widow nearly 25 years later. "But I know better and so should you." OPPOSITE: In front are Wright's 1914 cement sprites.









of the concrete blocks used in the hotel's construction. "I was to remain incognito," Wright recalled, adding that he had no real authority in the project "beyond bullying Albert [and] making unofficial threats and suggestions behind the scenes."

Architectural historians agree that, while the Arizona Biltmore is certainly within the Wrightian canon, it is not one of Wright's signature works. In places the details are clumsy, and some of the building's more bravura moments lack the master's sure touch. Perhaps for these very reasons, the Biltmore has a relaxed air about it that makes it easy to like.

This amiable quality of unforced luxury has been greatly enhanced by the renovation recently completed by the Biltmore's new owners, Sam and Peggy Grossman, who bought it in 1992. At a cost of $35 million, the Grossmans have rescued the hotel from a decade of decline.

"I had my eye on the hotel for years," Sam Gross-

"The architecture is so strong, we didn't want to decorate so much as work furniture in," says John Cottrell, who conceived the hotel's interiors. OPPOSITE: Cottrell selected pieces with "straight, simple, natural lines" for the spaces, among them the pair of Wright chairs in the lobby. S. Harris tapestry pillow fabric.

ABOVE LEFT: Low-ceilinged rooms, such as the foyer outside the Zodiac Room, branch off the lobby and give the hotel its intimate character. BELOW: The old sunroom was converted into the main dining room, which Cottrell accented with regional details, including the mural and Native American pottery.



man, a developer, explains. "It means a lot to us old Phoenix residents, and it was a real shame to see it so run-down. I just had to have it."

Opened in 1929, the Biltmore, then owned primarily by William Wrigley, Jr., became the playground of wealthy winter visitors from the East Coast and the Midwest. Hollywood stars such as Clark Gable and Joan Crawford were frequent guests, and Ronald and Nancy Reagan honeymooned there.

With its gilt-ceilinged, two-hundred-foot-long lobby, its Aztec Room nightclub and Gold Room dining hall, its palm-trunk-patterned cement blocks and green-copper roof set against the backdrop of Squaw Peak and Camelback Mountain, the Biltmore was truly an oasis in the desert. Guests came to ride the scrubland on horseback or play golf on the Adobe, the first of the hotel's two courses, now surrounded by the sprawl of modern Phoenix.

After World War II, however, the Biltmore's condition began to decline. Following a disastrous 1973 fire the hotel was rebuilt, and two new wings were

continued on page 178



"I wanted to recapture the essence of the original," remarks Cottrell. BELOW: Wicker chairs and tables in the new sunroom, similar to those in early photographs, are arranged in seating areas. "Guests use the space like a living room," he notes. Giati canvas slipcovers.





"Organic materials, concrete inside and out and geometric patterning are all things that Wright would have used," says Sather, who reconstructed some blocks with foam and cement. ABOVE: Wright made glass blocks for the private dining room.



ABOVE: Cottrell departed from the hotel's original design for the guest rooms. "The owners, Peggy and Sam Grossman, wanted a neutral, conservative look," he explains. "Today people expect rooms that are clean, light and contemporary."



MODERN MANHATTAN

ART DECO ELEMENTS INFORM A SLEEK PENTHOUSE

ARCHITECTURE BY GF55 ARCHITECTS
TEXT BY SUZANNE STEPHENS
PHOTOGRAPHY BY DURSTON SAYLOR

The couple who would be living in the small penthouse apartment needed it only for frequent stays in New York. Yet they also wanted a suitable setting for their collection of glass, which includes Lalique crystal, Gallé bowls and Tiffany lamps. The husband and wife turned to an architectural firm called GF55 Architects, headed by David Gross and Leonard Fusco, for help. "We didn't have any grand goals when we started the project," says the husband. "And



LEFT AND COVER: "The idea was to create a swanky New York penthouse," says David Gross, a partner in GF55 Architects. In their clients' glass collection are a Tiffany lamp and Lalique bowl. GF55 designed the carpet, from Einstein Moomjy. Pace Collection chair, ottoman and side table. ABOVE: "The cherry banding in the hall leads into cherry paneling in the living room," says Gross.



while we wanted the place to function well, we only had a vague idea about how it could be compatible with our glass collection."

Although the couple liked the advantages offered by the efficiently proportioned modern apartment, its views in particular, their idea of modern veered toward the luxurious materials, sinuous lines and architectural details characteristic of French Art Déco. "A lot of people say to us, 'We want modern,' " David Gross observes, "but they're thinking of something lush, romantic and sensuous."

To create an ambiance for the evanescent glass, GF55 decided that the walls, floors and ceilings should be rich and luminous. In the entrance gallery, for example, the floor is surfaced in granite, while the walls are finished in a plaster mixed with silica chips that was troweled on in thin layers and waxed. "We wanted something that had a little sparkle, both physically and mentally," Gross explains. As an additional embellishment, evocative of the 1930s, the architects trimmed the plaster walls with horizontal bands of cherrywood to emphasize the long streamlined feel of the space.

Opposite the entrance, the wall that separated the hall from the dining room was replaced by stained-glass panels, which were inspired by windows in Frank Lloyd Wright's Elizabeth Gale house built in Oak Park, Illinois, in 1909.

Additional design strategies transformed the dining room into a jewel-like setting in which René Lalique's *The Firebird* of 1922 is effectively displayed. The soigné lines of the dining chairs, designed by Eliel Saarinen in 1928–30 for his house in Cranbrook, Michigan, and the bird's-eye-maple cabinetry, designed by GF55 Architects, in turn inspired by the work of Emile-Jacques Ruhlmann, are both complemented by a gently curved gold-leafed cove ceiling.

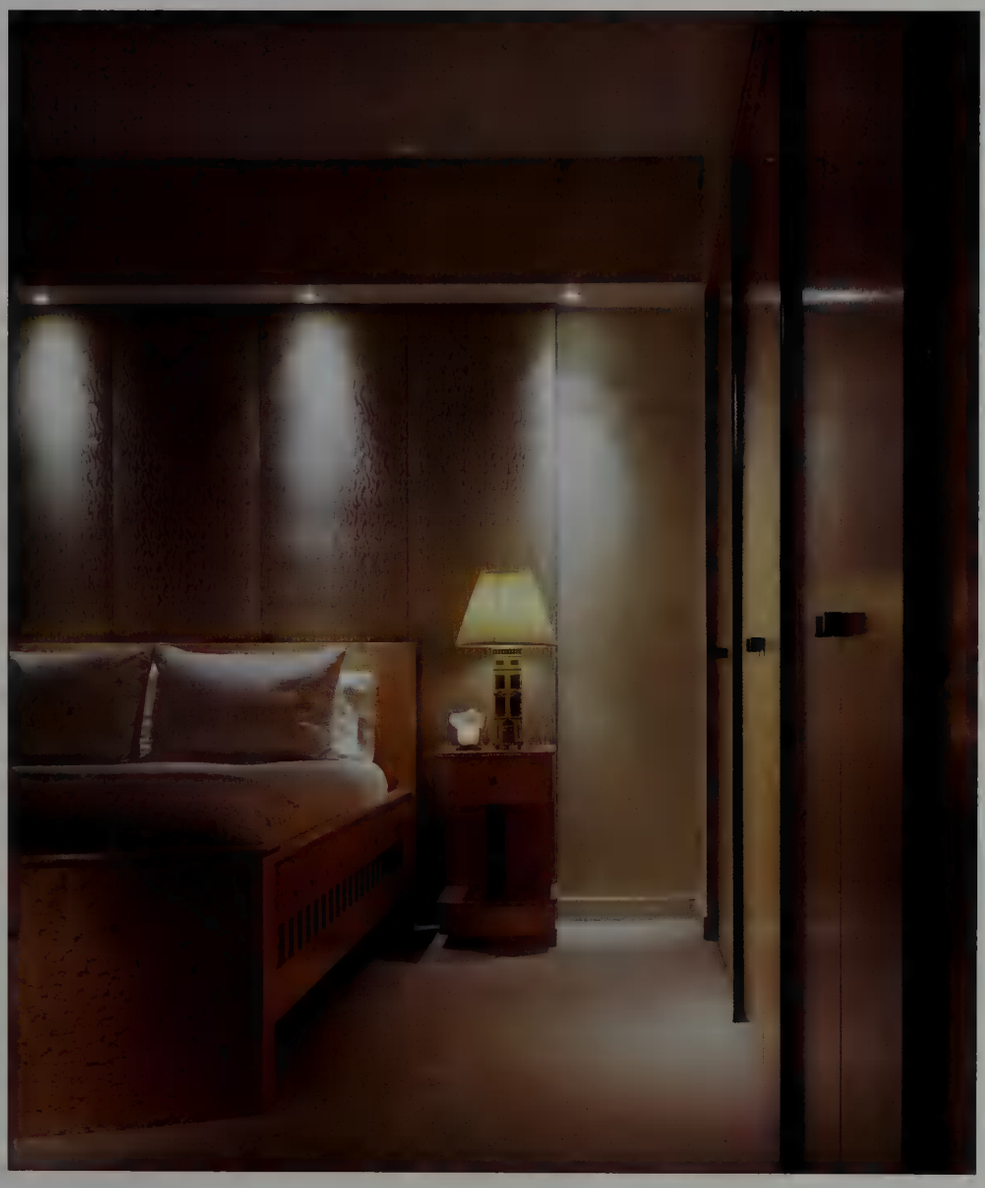
Other architectural interventions provide unanticipated examples of GF55's craftsmanship. The door leading from the entrance hall into the living room is angled from the left side to direct the path of guests toward the center of the room. "The angle takes you away from the corner and suggests movement," says Gross. "Just because the apartment is small does not mean it should be small in feeling. You should celebrate walking into the living room."

The living room's glass wall of win-

continued on page 176



BELOW: "The metaphor for the bedroom was a ship's cabin," says Gross (above, left, with partner Leonard Fusco). GF55 created the built-ins "to eliminate visual clutter." The architects also designed the furniture "with details that are similar but not identical," says Gross.



OPPOSITE: "To distinguish the dining room from the narrow entrance hall without closing off the space, we introduced glass panels that are held in zinc frames for maximum thinness," says Gross. "It was a technique used by Frank Lloyd Wright." A Gallé vase sits in the mirrored niche. In the reflection is Lalique's *The Firebird*, 1922. The silk shade fabric is from Jim Thompson.



ANTIQUES: NAVAJO PICTORIAL WEAVING

TEXTILES THAT MIRROR THE SOCIAL HISTORY OF TRIBAL LIFE

TEXT BY VERLYN KLINKENBORG

The interior of the historic Hubbell Trading Post in Ganado, Arizona, is dark and cool, like nearly all interiors in the desert climate of the Navajo Reservation. In the back rooms at the trading post, amid the saddle blankets and rugs, colors seem muted, endowed with a subtlety the broad sunlight threatens to steal. The textiles quiet the walls and floors they adorn. If you spend much time here, it may occur to you that a trait of human culture is to create metaphors for itself. Of those metaphors, weaving is one of the most powerful, an analogy for intersections, textures and textualities of every kind—virtually a synonym for culture itself.

In the materials and techniques of Navajo blankets, and in their shifting designs, you can trace the Navajo's complex relations with the world around them. That the Navajo became weavers at all is a testament to the flexibility of their culture and a reminder of their seventeenth-century intermingling with Pueblo Indians, from whom they learned the art. As one scholar has written, "Weaving may almost be regarded as a model of the dynamics of the Navajos' acculturation." Every phase of Navajo history has left its mark upon the Navajo's distinctive textiles. Hand-spun churro wool, characteristic of mid-nineteenth-century blankets, becomes intermixed with commercial Saxony and Germantown yarns and then is replaced temporarily by the



OPPOSITE: *Rug*, circa 1920. Native hand-spun wool; 8' 4" x 4' 6". The Navajo learned weaving techniques from the Hopi in the 17th century. In Navajo pictorial weavings, executed solely by women, figures and their traditional accoutrements were often rendered with exacting detail. America Hurrah, New York.

ABOVE: *Rug*, circa 1930. Native hand-spun wool; 7' x 4' 10". During the Regional period (1910–1950), the subject matter of Navajo weavings was akin to that of folk art rugs made in urban America. In one example, a house floats amid feathers, which were important ceremonial symbols. Susan Parrish, New York.

Collecting Navajo Pictorial Weaving

Navajo pictorials represent an important category in the history of American folk art and Indian crafts and offer the collector a wealth of design subjects. Created anonymously by Navajo women, weavings made from 1880 to 1950 range from $1,000 to $20,000, with exceptional examples priced at $50,000. Pictorials from the 1960s forward, when weavers' names became known, start at a few hundred dollars and advance to $25,000 for rugs in fine condition with superior designs. Dealers specializing in Native American art are the best sources.

inferior wools of merino sheep, introduced at the end of the nineteenth century to "improve" the Navajo herds. Natural dyes—indigo from Mexico and lac from Asia—blend over time with industrial aniline dyes, some of them marketed expressly to Navajo weavers. An indigenous trade in blankets with other tribes slowly became a far-flung commercial enterprise, guided by traders like Juan Lorenzo Hubbell, who opened his trading post in the late 1870s, and by middlemen like the Fred Harvey Company, which arranged for Navajo weavers to be present along its tourist stops throughout the Southwest.

Of course, it is the varying geometries of Navajo weaving that collectors have come to love, though Navajo blankets have also been prized for more practical reasons, including a weave tight enough to make them virtually waterproof. Unlike the strict conventions observed by Pueblo weavers, the paradigms that have guided Navajo weavers are loose, shifting. Indeed, some of the consistency in pattern and quality found in Navajo blankets from the 1880s on was derived from stringent standards set by Anglo traders. Navajo weavers were quick to exploit the technical possibilities of new materials, and of design as well. They readily absorbed Spanish influences in their blanket patterns. And they developed a pictorial tradition in their weaving, a tradition less familiar, but no less striking, than the customary geometric patterns.

Kit Carson—the man who captured the Navajo and imprisoned them at Bosque Redondo during the 1860s—is said to have mentioned pictorial weaving as early as 1840. The anthropologist Kate Peck Kent has written that "the earliest surviving documented textile with a pictorial motif—four tiny ducks near its center—is the Chief White Antelope Blanket," which was taken from the body of a Cheyenne chief after the 1864 Sand Creek Massacre. A photograph, dated 1874, in the Smithsonian shows a Navajo woman named Juanita seated beside a loom on which she has woven a replica of the American flag, both loom and weaver overlooked by a rather baleful Indian agent. And when the railroad reached Gallup, New Mexico, in 1882, its arrival was reflected in the appearance of a train motif in Navajo weaving.

American flags and railroad cars naturally suit the geometric character of Navajo weaving—they reflect chang-



ABOVE: *Sampler*, circa 1890. Commercially spun Germantown wool; 1' 7" x 1' 2⅜". New imagery emerged on Navajo weavings when trains traversed the Southwest in the 1880s. Navajo weavers frequently left samplers attached to their miniature looms. Marcy Burns American Indian Arts, Glenside, Pennsylvania.

OPPOSITE: *Rug*, circa 1930. Native hand-spun wool; 9' 2" x 4' 9". Animals and birds—which played an integral part in Navajo life—and patriotic motifs framed within geometric borders were typical pictorial subjects on Navajo rugs during the Regional period. Morning Star Gallery, Santa Fe, New Mexico.





In some textiles, the pictorial element is almost lost in the Saltillo pattern.

ing Navajo realities as well as the aesthetic preferences of the weavers. The catalogue of pictorial elements found in Navajo rugs and blankets from the 1880s on includes oddly elongated cattle and horses, chickens, and houses in a stiff wind leaking smoke from their chimneys, in addition to patriotic figures like eagles and five-pointed stars. In some textiles, such as the Chief White Antelope blanket, the pictorial element is almost lost in the bold Saltillo pattern, while in other pictorial weaving, the representational figure dominates the pattern, in some cases leaving room only for an abstract frame. Abstraction and pictorialism overlap in textiles of the storm pattern, which incorporate images of lightning and piñon beetles.

Perhaps the most interesting examples of Navajo pictorial weaving are the ones that represent traditional elements of Navajo culture. Where familiar geometric blankets are concerned, it's easy to forget that weaving, like all parts of Navajo culture, is strongly shaped by the convergence of aesthetics and spirituality. Pictorial elements often make that convergence plain, as does the appearance of a Whirlwind figure from the Navajo Windway ceremony found on an 1860s poncho in the Hearst Collection at the Los Angeles County Museum of Natural History.

Although depicting figures from Navajo ritual was widely frowned upon at first, some weavers used their art as a means of preserving traditions that were otherwise likely to disappear. A good example is the work of Hosteen Klah, a medicine man who wove ceremonial rugs during the 1920s and 1930s that were

continued on page 176



JOHN LEI

OPPOSITE: *Rug*, circa 1890. Germantown wool yarn; 4' 2" x 2' 8". The Navajo, who do not have a written language, learned the English alphabet from the labels of commercial goods. Letters and words incorporated into weavings were used purely for their graphic value. Morning Star Gallery, Santa Fe, New Mexico.

ABOVE: *Textile*, circa 1900. Native hand-spun wool; 6' 6" x 3' 11". A border of 45 distinct bird forms surrounds a pictorial composition of a cornstalk with lizards and kachinas. Kachinas, or Hopi gods, were the first humanlike figures to appear on Navajo textiles. Eleanor Tulman Hancock, Inc., New York.

ARCHITECTURE: SCOTT JOHNSON

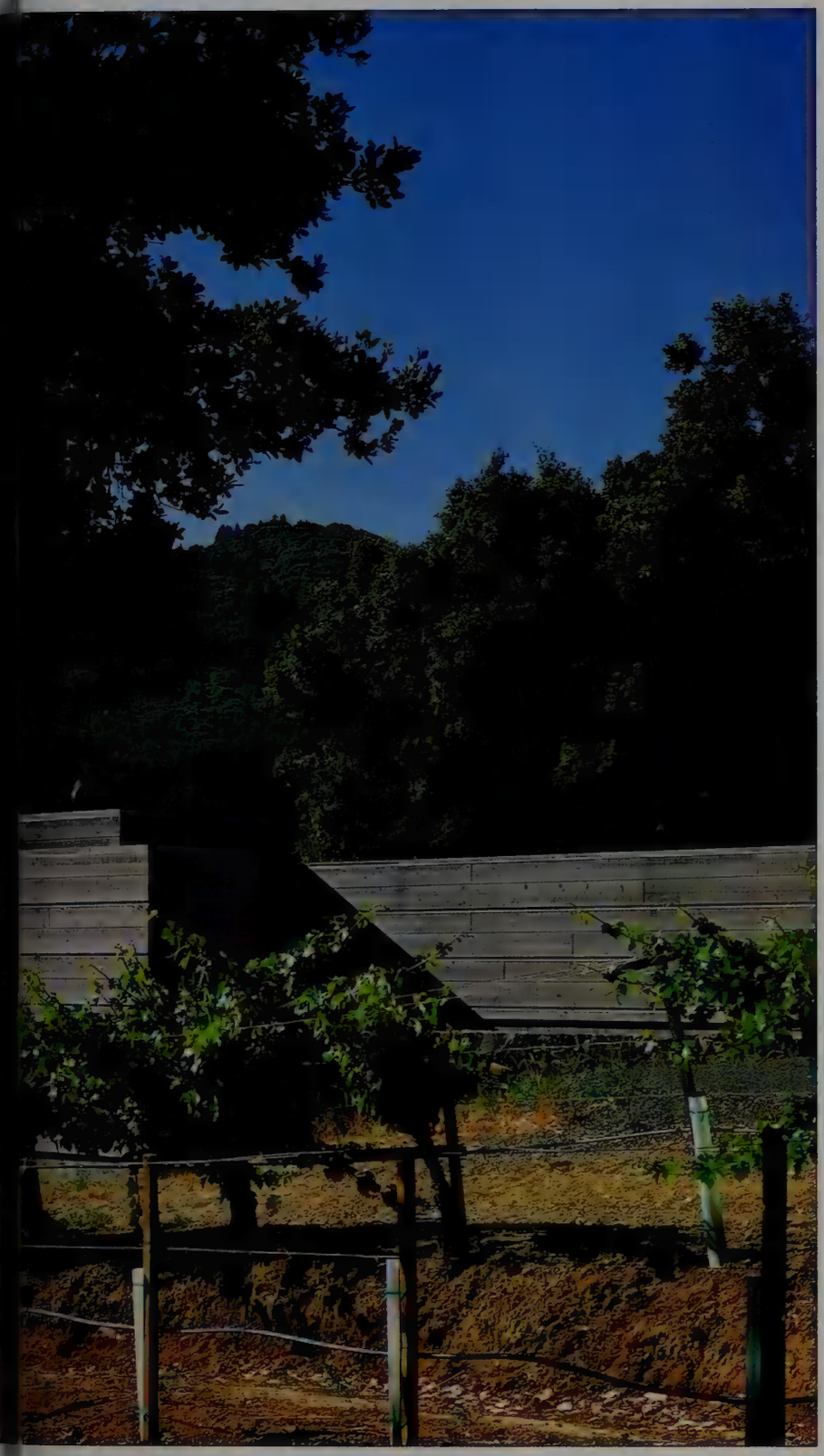


ERHARD PFEIFFER COURTESY SCOTT JOHNSON

TEXT BY PILAR VILADAS
PHOTOGRAPHY BY RUSSELL ABRAHAM AND MARY E. NICHOLS

"The sun fell perfectly, and the wind blew in the right direction," says Scott Johnson of the site for a retreat he designed for his family near St. Helena, California. "We said, 'This is it'—and *then* we worried about where the water would come from and how the cement trucks would get up the hill." ABOVE: Rough-sawn cedar planks clad the cubistic assemblage, which lies above a vineyard.

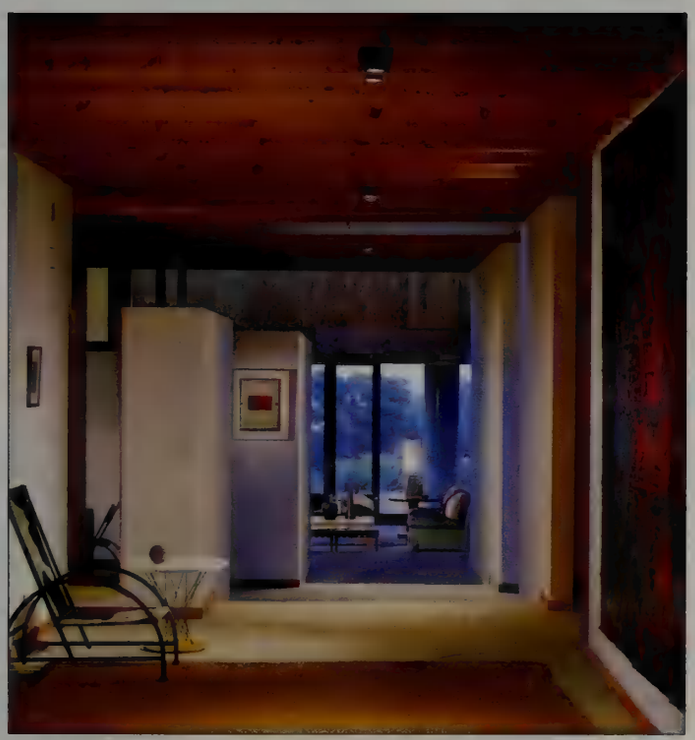
LYRICAL CUBISM IN THE NAPA VALLEY



For years," Scott Johnson says, "people would say to me, 'You're an architect; you must have a dream house in your mind.' But I didn't." It wasn't until Johnson, whose practice is in Los Angeles, bought sixty acres of wilderness near St. Helena, California, as a weekend getaway for himself and his family that he seriously considered designing a house of his own. Once he did, inspiration struck quickly: The drawings for the house were finished in eight weeks. "I could walk through it in my brain," he recalls.

Judging by the finished product, Johnson enjoyed the walk. The house, which is perched on a spit of land five hundred feet above the floor of the Napa Valley, combines an openness





ABOVE RIGHT: A "highly organized jumble of boxes with a cavelike void" is Johnson's description of the entrance. The flagstone pathway is bordered by a low wall of native stones and a cedar wall that bisects the house, becoming its spine. RIGHT: From the entrance, the central gallery leads to the living room; the descending steps and landings follow the natural ramp of the hill.

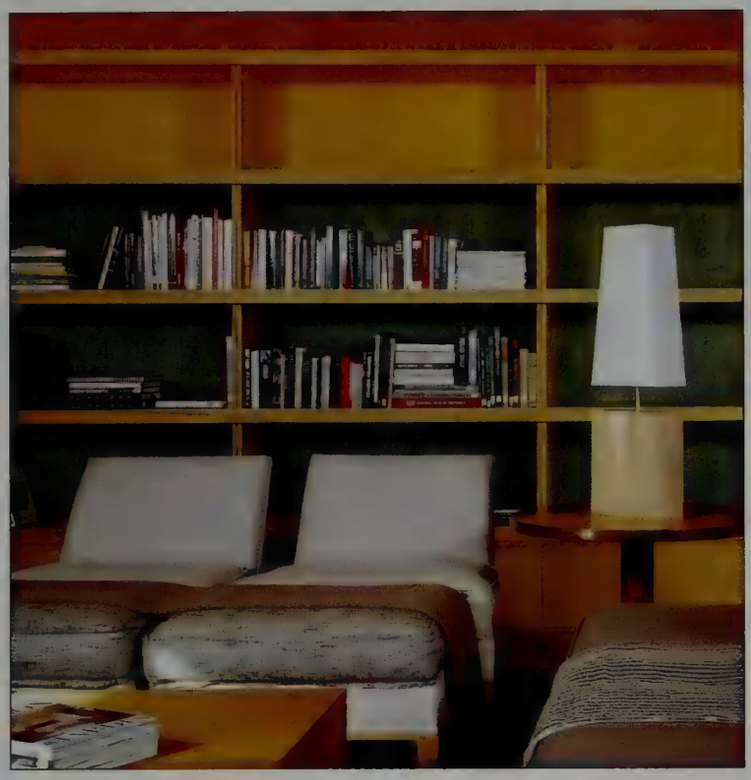
The house combines an openness to its spectacular surroundings with a comforting sense of enclosure.

"Nature was the codesigner," Johnson says. "It provided all the necessary cues." In the living room, large double-paned windows and an extending exposed timber ceiling give the landscape primary focus. Johnson designed the eucalyptus low table; on the concrete-block fireplace is a 1984 encaustic by Joseph Goldberg.



RIGHT: Color, in the form of a stained-ash bookcase, infuses a sitting area of the living room. The lamp, one of three with white-maple bases designed by Johnson and carved by David Wade, sits on a 1930s Swedish maple-and-enamel table. The chairs and ottomans, also by Johnson, are covered in, respectively, linen and silk.





to its spectacular surroundings with a comforting sense of enclosure, balancing a refinement in proportion and detail with an unpretentious use of materials that is appropriate to its rural setting.

If an architect's own house can be considered his most revealing work, then the picture painted of Johnson as a confirmed modernist is apt. This may come as a surprise to those acquainted with the buildings of Johnson Fain and Pereira Associates, the firm in which he is a partner. Johnson's best-known corporate designs reflect a seemingly eclectic, historicist approach, as in the 1930s-influenced Fox Plaza office tower in Los Angeles and the classically tinged Opus One winery in the Napa Valley town of Oakville. At heart, however, as well as at home, Johnson's sympathies are firmly seated in the late twentieth century.

"Modern architecture is the most intriguing to me," he explains. "But I'm interested in its ambiguities and in achieving a rooted, tactile brand of modernism—not the icy-cold variety." Citing a tradition of modernism in California domestic architecture that includes such renowned practitioners as the late Raphael Soriano of Los Angeles and the Bay Area master Joseph Esherick, Johnson argues that





modern architecture can offer both formal rigor and sensuous delight.

Of all the buildings Johnson has designed, he says, "the ones that grow from the land are the most interesting." In St. Helena, the natural topography posed a particular challenge. The house's long, narrow site—in the Mayacamas mountains and bordered by state parkland to the west and the valley to the south and east—is approached by a winding road that cuts through terraced vineyards (which are owned by Johnson and tended by a winery that leases them from him). Since the house sits so close to the road, Johnson, who worked with Craig Jameson of Johnson Fain and Pereira on the project, decided to make its "street" side as opaque as possible: The visitor's first view of the structure is a series of austere, boxlike forms, with minimal glazing, clad in resawn cedar planks.

Past this very private face of the house, around a one-hundred-and-eighty-degree turn through a grove of native oaks, is the entrance, which is defined by a two-hundred-foot-long wall of the same cedar planks. The wall follows the contours of the site and forms the conceptual spine of the house. It steps down to a central gallery, pacing a succession of steps and landings, and ends at the living room; there, three glass walls, bracketed by a pair of concrete-block fireplaces, give way to the views beyond. The long wall also separates the public areas on the house's north side—the gallery, kitchen, dining room and studio—from the bedrooms and baths on the south (which, unlike the rooms fronting the road, have large windows).

Every so often, the long space of the gallery is punctuated by bands of glass slotted in the walls and ceiling, framing small slices of the landscape. The resulting spaces are "layered and connected," Johnson says. "Pretty much everything is open, except for the bedrooms and baths." The bedrooms, fitted with ash-and-cedar cabinets, are what the architect calls "fairly monastic," adding, "I've always admired Japanese bedrooms, which are sized for sleeping."

"My work is getting increasingly elemental," Johnson remarks. "This is the strongest statement I've made in terms of eliminating and paring down." ABOVE LEFT: The view back toward the entrance from the living room encompasses the dining room, right, which is separated from the kitchen by a concrete-block wall.



The communal rooms, Johnson says, are defined "not by the placement of solid walls but by the adjacency of free-flowing set pieces." ABOVE: The kitchen features a table conceived by Johnson and built by Roy McMakin. Various finishes, including the spotted-lavender slate tile of the countertops, distinguish the space.

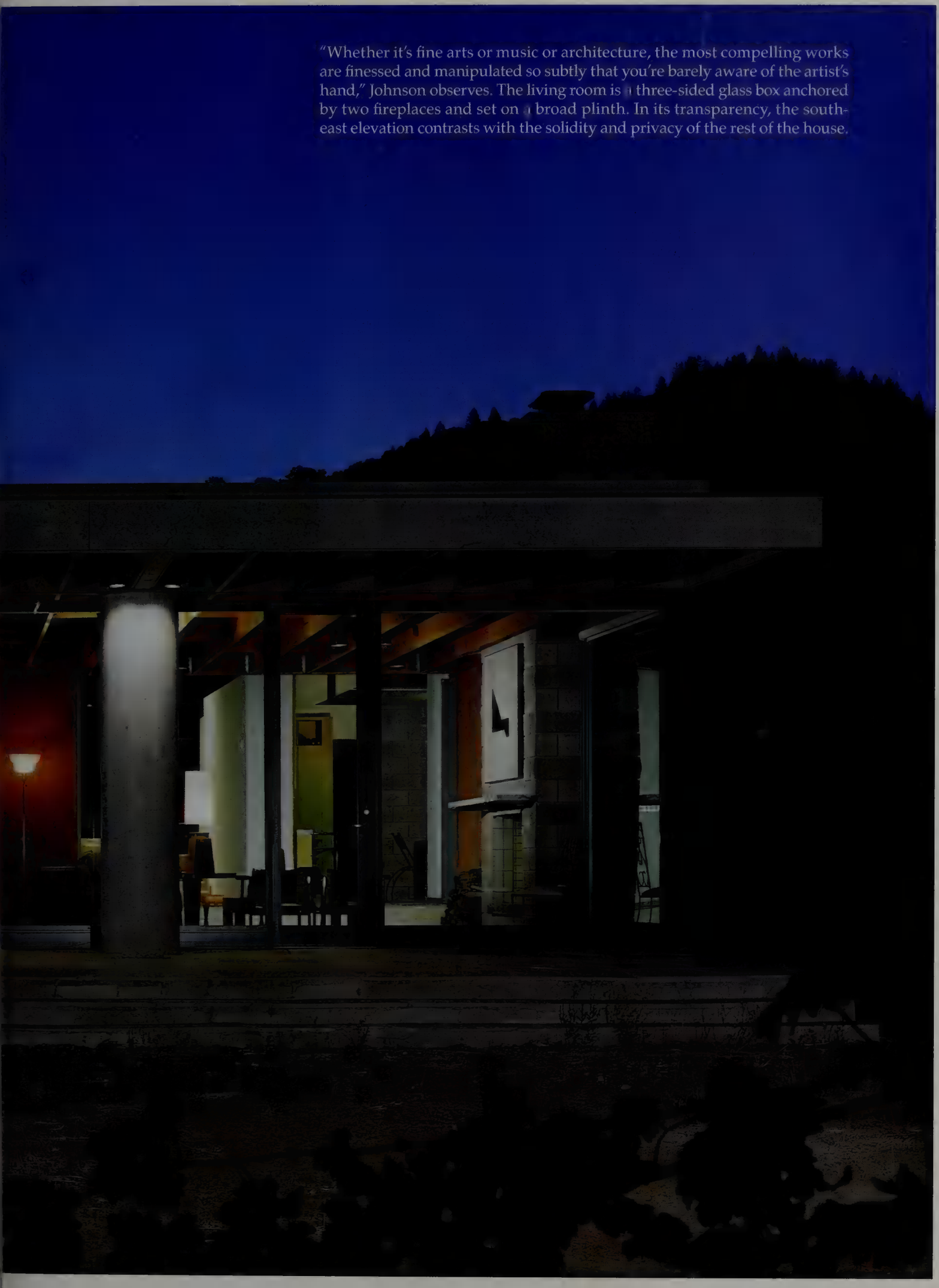




Johnson's approach to materials inside the house reflects his preference for things that are, as he puts it, "plain." But the no-nonsense industrial-steel sash windows, exposed fir ceilings, flagstone floors, sandblasted plywood panels and white plaster walls create a substantial background for a rich palette of nonstructural finishes: quartersawn ash cabinets, lavender-slate countertops, mantels and vanity tops of Georgia white marble, and the lacquered white-gold leaf that covers the dining room ceiling and a wall of the master suite.

Like many architects, Johnson has tried his hand at furniture design, and he created a number of pieces for this house. He designed the kitchen, dining and low tables, as well as the bedside tables in the master suite, all of which were made by Roy McMakin in various California hardwoods. The steel-and-cane dining chairs are variations on those Johnson designed for a tasting room at Opus One, while the maple chairs in the master suite represent the archi-

"I'm interested in modern architecture but not *Blade Runner* modernism," comments Johnson (above). "Every profound movement has its tributaries. The architecture I make is the intimate, accessible, warm side of modern." LEFT: The "very tight and industrial" cast-steel-framed windows at the master suite entrance hall allow "slivered views" of the landscape and sky. Johnson's interpretation of a klismos chair joins a 1930s Swedish backgammon table in the hall.



"Whether it's fine arts or music or architecture, the most compelling works are finessed and manipulated so subtly that you're barely aware of the artist's hand," Johnson observes. The living room is a three-sided glass box anchored by two fireplaces and set on a broad plinth. In its transparency, the southeast elevation contrasts with the solidity and privacy of the rest of the house.

NOTES FOR ROBERT ADAM

NEOCLASSICAL SETTING FOR A MUSICAL COLLECTION IN ENGLAND

TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY SIMON BROWN



It's not difficult to fit *one* piano into a room," says Alec Cobbe. "Six or seven and you could have the musical equivalent of a car showroom. There are no rules; a certain instinct has taken over by now. Arranging furniture and instruments is something I've had to think about most of my life."

Cobbe has a unique collection of thirty keyboard instruments, each in working order, many associated with great composers. Instruments include pianos that belonged to Mahler, Elgar and J. C. Bach; the piano that Chopin used during his year in England; a piano very similar to what Schubert



Hatchlands Park, a residence in Surrey, England, owned by the National Trust, is now home to the Cobbe Foundation, an organization devoted to preserving musical history. Founder Alec Cobbe (above), who is also a painter and designer, restored the Robert Adam interiors. RIGHT: The house was built for Admiral Edward Boscawen in 1756–57.



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"I was determined not to divide the house into an apartment upstairs and a museum downstairs."

would have played; pianos by makers known to have been the favorites of Beethoven and Mozart; a virginals almost certainly owned by Charles II and played by Purcell; a piano owned and played by Marie Antoinette. He needed space for them, but he didn't want a silent museum. He wanted scholars and musicians to be able to play them; he wanted to be able to play them himself. He had a problem.

Luckily, Britain's National Trust also had a problem. It had been given Hatchlands Park, an eighteenth-century house in Surrey, England, with interiors by Robert Adam but virtually no furniture. Cobbe is a designer who already worked for the National Trust, and they knew they could trust him. A deal was struck. The instruments would have an appropriately domestic setting; he would have a studio, an office and private rooms upstairs but use the entire house, except for the few afternoons when the grand rooms downstairs were open to the public. Concerts could be given in the music room.

But first, the house needed a little work. "It looked like an old folks' home," he says. "I had twelve weeks and a budget of five thousand pounds per room from the National Trust for paint, gilding, draperies and upholstery. There was neither time nor money for elaborate surveys, so historical accuracy was never on offer, but since these are not perfect Adam interiors, that would not have been necessary in any case. Some things that Adam designed were never executed; others were changed in the nineteenth century. That nineteenth-century overlay is fortunate. If the house had been a delicate, late-eighteenth-century masterpiece with cameo plasterwork on every wall, Elgar's humble piano would look like a bit of rubbish. The house is on a large scale, though—very robust. It can take it. The ceilings and the pianos get on very well together."

Colors could be as they seemed best, not as they were. The salon is red, the traditional background for old-master paintings, also chosen because Cobbe heard that the Wallace Collection was redoing Gallery 16 and he could have the red silk if he took it away by Thursday. The intention was to leave the ceilings as they were because they had recently been repainted and regilded, but when the red silk was hung, Cobbe felt the room needed the weight of dark blue introduced into the frieze. The judgment was aesthetic, not historical.

Other rooms took their colors for other reasons. He used gray and gold for the drawing room because it seemed right to have a slightly French feel, since Marie Antoinette's piano is there and the paneling is very fine.

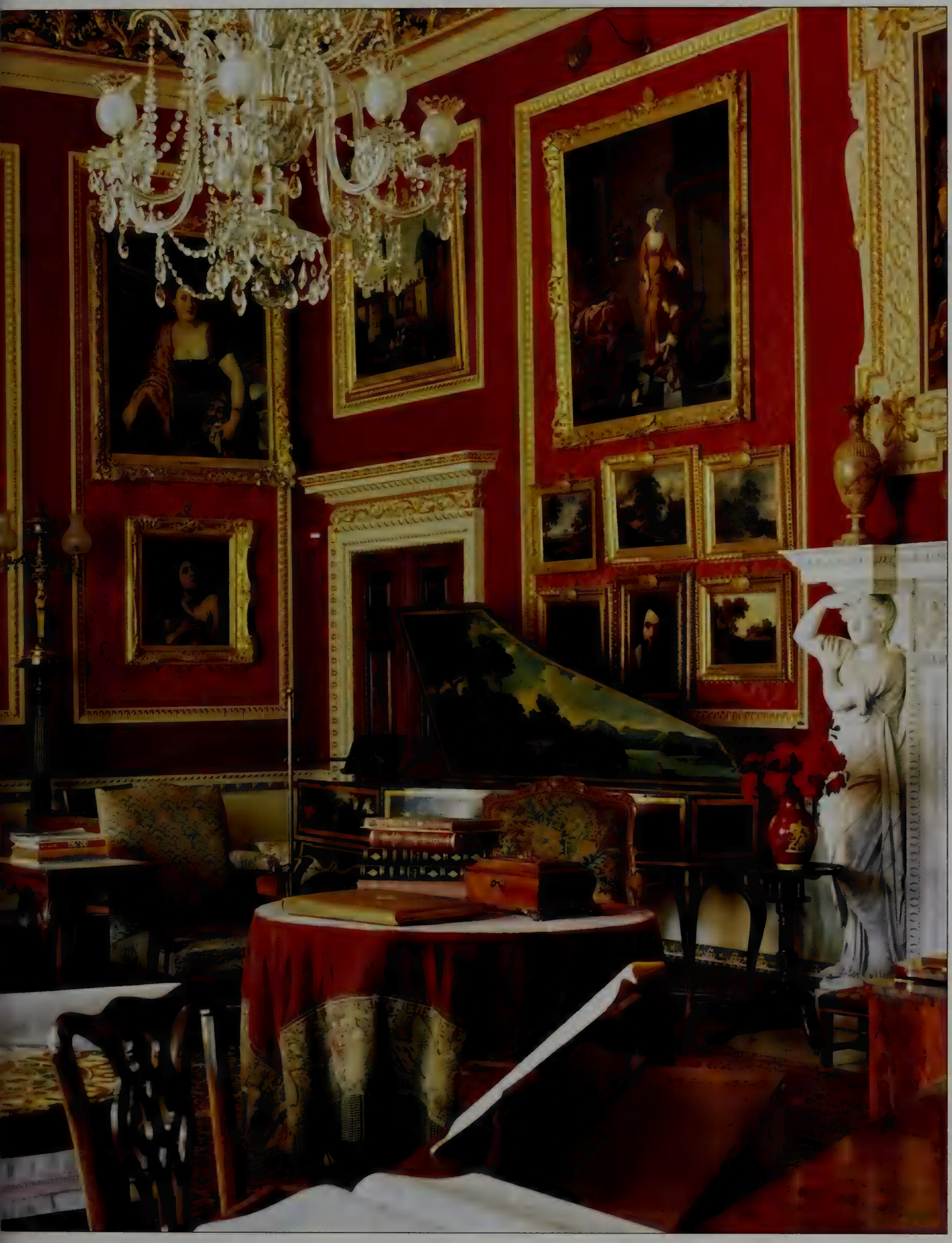
The library is green because "that's a good color for a room where you want to sit, read, drink coffee," he says. "And I never do one flat color, but endless washes of thin color until the depth is right."

Chandeliers, carpets, a few decent pieces of furniture and a few pictures were already there. About 75 percent of the contents belongs to Cobbe, some of it brought from Newbridge, a family house near Dublin, some bought for the house.

For the rest, it was beg, borrow and make do, a policy of rehabilitation, not decoration. Cobbe saved the templates for some draperies he had designed for another historic house and



Soon after the house was completed, Boscawen hired Adam to do the interiors—one of the British designer's first recorded commissions. RIGHT: In the salon, with its 1758–60 Adam mantel, oils provide a backdrop for the instruments. "Seeing a work of art in its appropriate context is like hearing music on the appropriate instrument," Cobbe says.

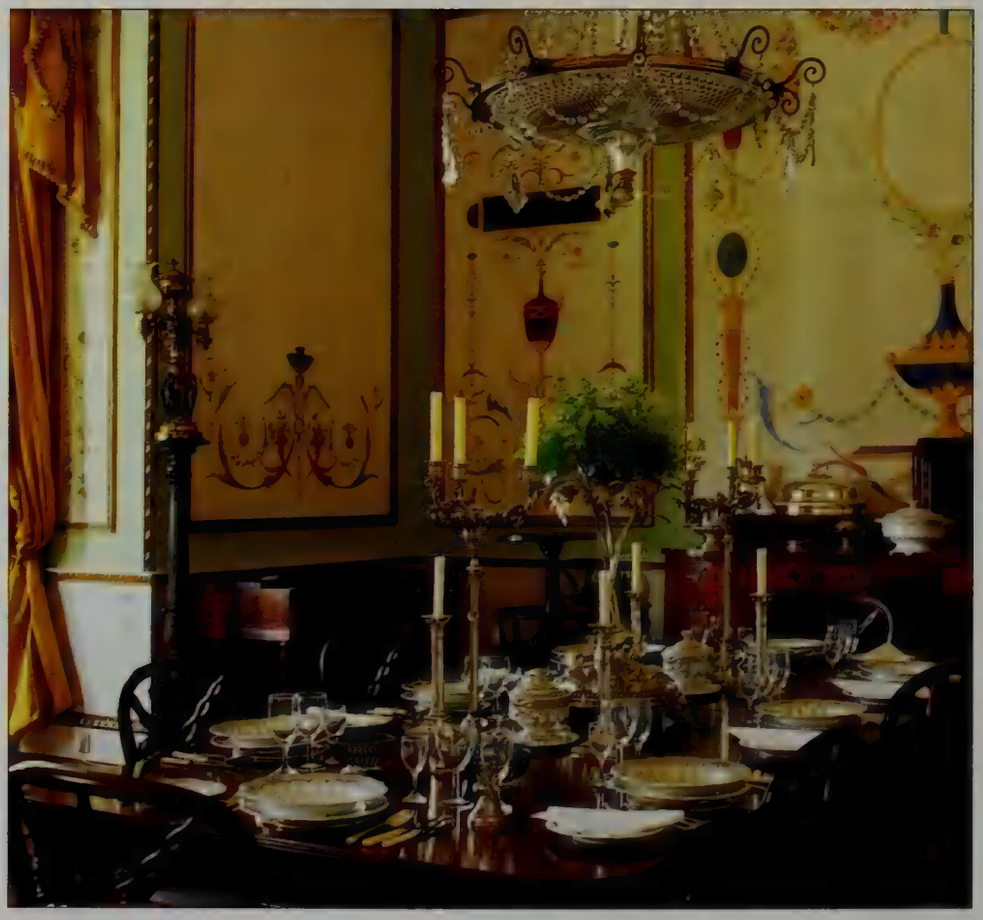


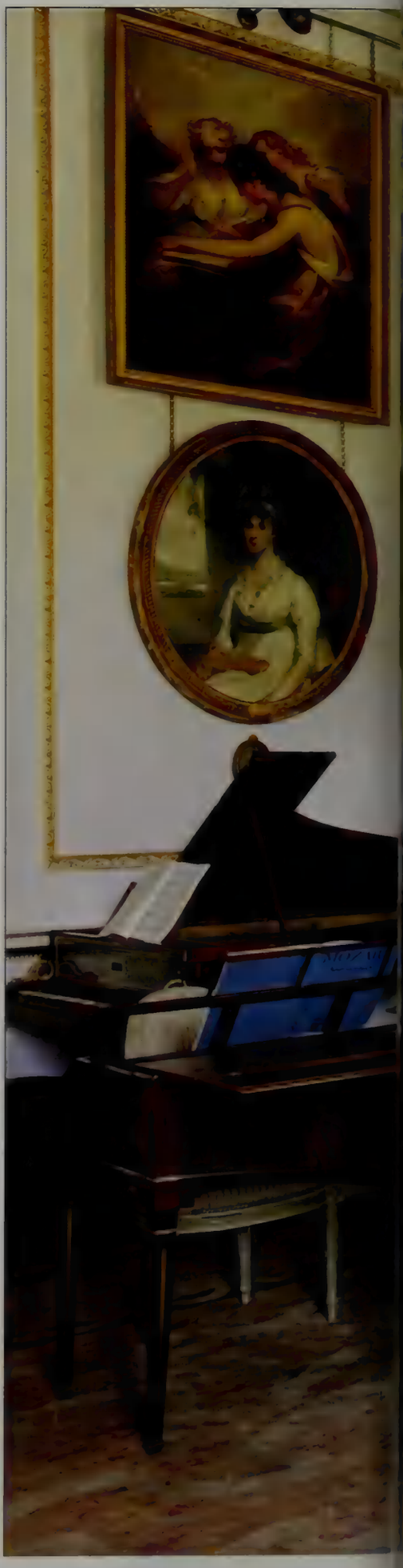
used them to make another set for the master bedroom. His sister and his wife's sister made draperies, pelmets and slipcovers, assistants are painting arabesque ornamentation on the dining room walls, and Cobbe bargained for a group of comfortable chairs and sofas to relax the house.

When it was time to move in the pianos, a team was on hand to help push and shove until he felt the room didn't look like an instrument park. Pianos are in every room, and he uses every room. "I didn't want to do that much work and be shunted off to a side wing," he says. "I was determined not to divide the house into an apartment upstairs and a museum downstairs. Rooms look different if they are used; furniture edges into sensible position."

Cobbe sees both furniture and paintings as part of a whole and has pioneered something of a revival in awareness of how paintings were hung in the past. "In a room of architectural merit, you can't ignore the volume, the dimensions," he says. "Rehanging pictures can change your entire perception of a space. Until 1900 it was considered normal to hang densely—three, even four tiers deep—something architects must have had in mind when they designed tall rooms. The twentieth-century reaction to Victorian clutter has encouraged us to hang pictures in isolation. They may gain clarity and be seen in better light that way, but they do lose their original architectural role.

"In any collection there are stars, and levels of quality down from that,"





ABOVE: In the dining room, Cobbe designed and is in the process of painting, with assistants, arabesque panels. "The sources of the scheme include Girard's work for the prince regent at Carlton House," explains Cobbe. George III chairs surround the 19th-century table.

"I have a house in Berkshire," says Cobbe, "so I didn't take on Hatchlands just to have someplace to live, but to have someplace the instruments could be used as intended." RIGHT: Next to the mantel in the drawing room is a piano that belonged to Marie Antoinette.



Cobbe continues. "It's important to put the best pictures in prominent places and group the others so they benefit. Quality, size and subject matter are all important. It's no use having an ideal hang in mind, then lamenting that the collection doesn't fit the glove. It's a question of manufacturing a glove that fits."

All the instruments are played, and his aim is to keep the collection in tune, "an unpredictable business," he says. "Two tuners come in every month. You can't tell until an instrument is restored how well it will hold its tune. Weather affects some, but not all; it depends on their construction." Restoration is constant and expensive. He has set up the Cobbe Foundation in the hope that such care can be funded in perpetuity.

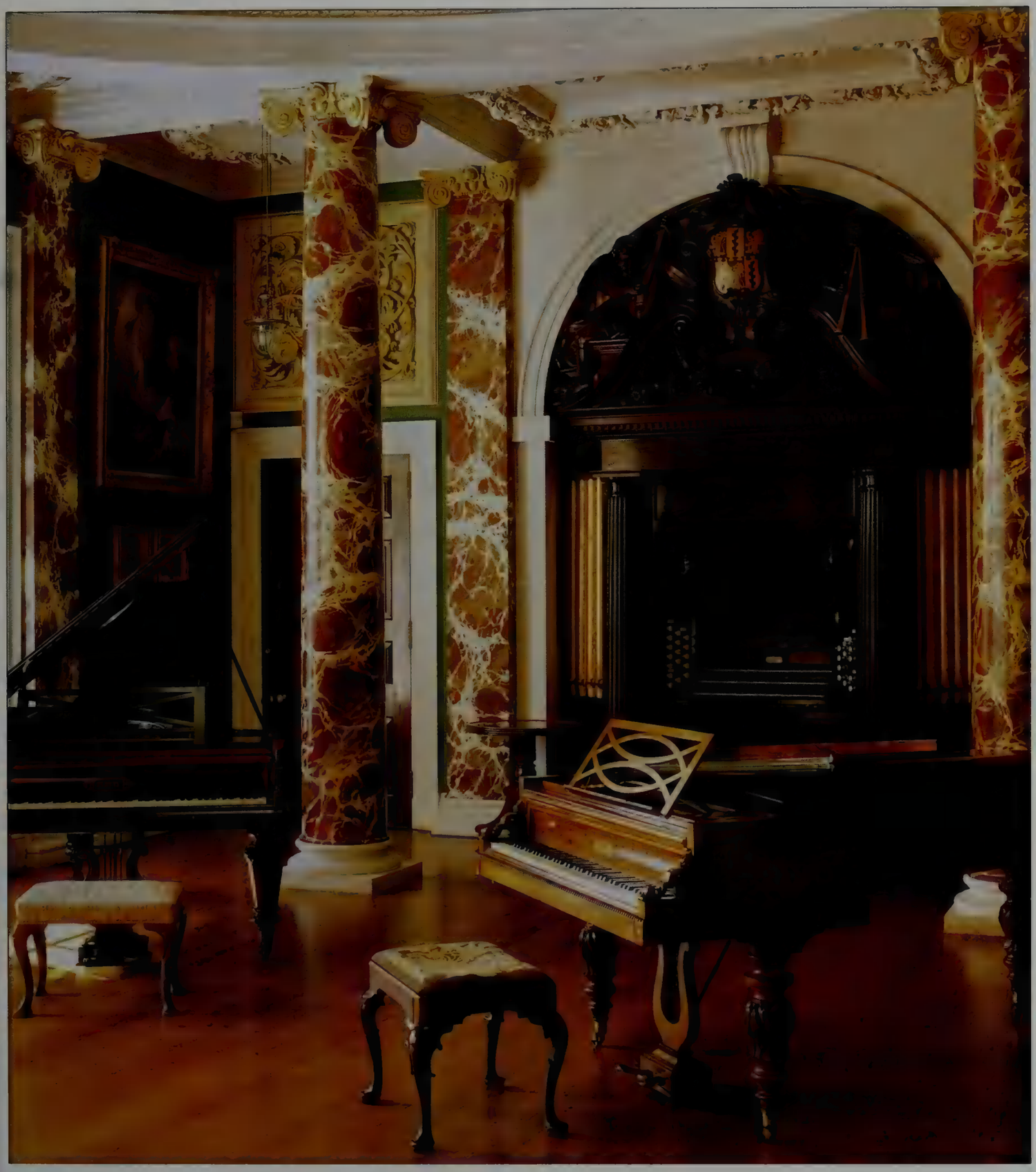
The foundation also organizes recordings and concerts. Summer evenings begin with a glass of wine on the terrace, then a concert in the music room. An evening of Purcell's music featured singer Emma Kirkby, accompanied by members of the London Baroque using the virginals of

continued on page 177



"The right furniture and pictures put the architecture into working order visually," says Cobbe. "My instruments are in working order. It was important that the house be so too." BELOW: In the library is a piano, right, used by Elgar. RIGHT: Hanging in the hall are pictures that Cobbe has painted over the years. "Someone once pointed out that everything in my paintings is to the golden section," comments Cobbe. "I certainly never think of that while painting."





"I play the piano the way many people do. It's just that I have taken it ad absurdum."

The domed music room, including the organ case, was designed in 1902 by Reginald Blomfield. "A concert in a house is very different from a concert in a sterile museum," says Cobbe. "A good-quality room does for music what a good-quality frame does for a painting." The French pianos are by Pleyel.


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ARCHITECTURE: LAURENCE BOOTH

A PLAY OF LIGHT AND FORM IN A CHICAGO TOWN HOUSE

TEXT BY JUDITH NEISSER PHOTOGRAPHY BY BRUCE VAN INWEGEN



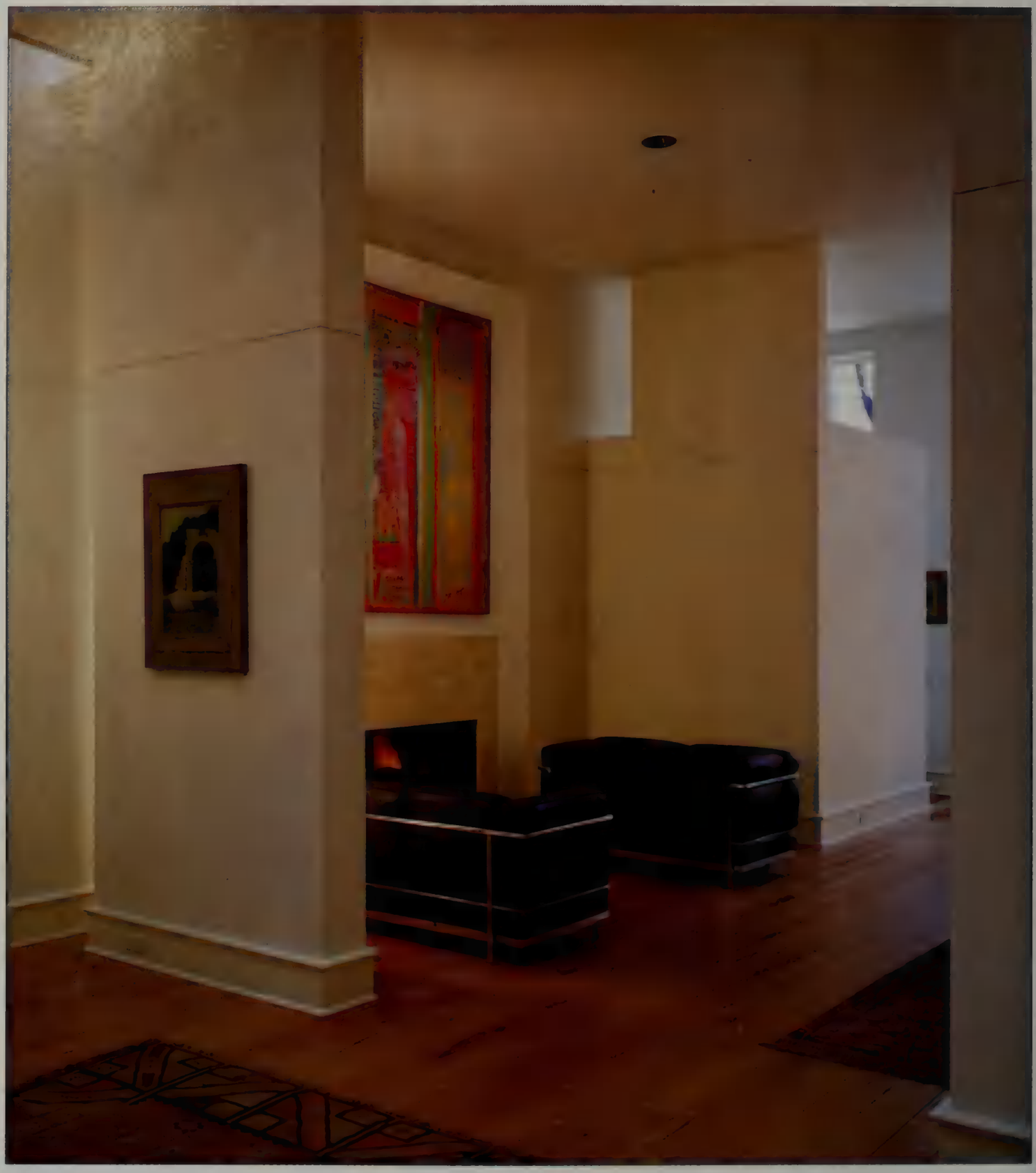


"The ideal was a Mondrian, manipulated within inches," says Laurence Booth of the limestone façade of a two-story house he designed in Chicago. OPPOSITE: His pattern for the glazing "isn't theoretical—I must have redrawn it forty times." ABOVE RIGHT: Booth and the house's owner, Ellen Benninghoven. ABOVE: The entrance hall leads straight through, past the skylit freestanding stair, to a rear garden.

When she approached Laurence Booth to design a house for her, Ellen Benninghoven told the Chicago architect that she wanted to pare down her living style. "My son had started college," she says. "I had new priorities and interests. It was time for a change."

Benninghoven, a realtor, had lived for years in a large turn-of-the-century Victorian house near Chicago's Lincoln Park. "It was a lovely place," she says, "but a bit extravagant for one person." When the property directly across the street, occupied by a nondescript wood-frame house, became available, Benninghoven decided to switch locales. "I was sure I could build something wonderful there," she recalls. "And I liked the idea of not really moving. My life—my identity—is on this street."

She turned to Booth, an old friend, to design a house altogether different from both the one that she was leaving and the one that existed on her newly acquired property. Different, too, from anything else in the neighborhood. "Ellen wanted a place that would free her up," says the architect. "Thankfully, there's a certain eclecticism to the area: A nontraditional house



"Rather than relying on bold moves and drama, I used a few simple elements to establish character," Booth says. ABOVE: The living area is divided by the central hall. At the fireplace are a pair of Le Corbusier sofas bought at auction ("I love their worn leather," Benninghoven says. "It was important that they not be new"). The acrylic, *Apollo*, 1965, is by Robert Natkin; at the stairwell is an oil by Salvador Salazar.

"Larry has very Miesian tastes," says Benninghoven. "But I told him, 'My possessions are part of my soul—they're all coming with me.' " OPPOSITE: The open kitchen at the rear of the house features pieces from her collection of vintage toys, some of which are displayed in a 19th-century hanging cabinet. Partial walls, the only room dividers, encase lights and become glowing panels at night. Sub-Zero refrigerator.



like this isn't so vastly inappropriate that it couldn't be accommodated."

Since the structure is two stories on a street of three-story row houses and Victorians, Booth was presented with the challenge, he says, of "giving the proportions of the façade a vertical force that would hold its own." He organized a series of windows and Indiana limestone panels in a formal, symmetrical pattern; and he used a means of construction that resulted in an ornamentation that, while nonapplied, is classical in character.

The front and rear façades—each with bilevel full-height glazing—are attached to a fiberglass-plaster box that is windowless on either side because of the proximity of other houses. Supplementary natural light is introduced to the interior through a large pyramidal skylight and two ancillary ones that cap the central volume. Partial walls notched with rectangular cutouts—Booth's device for defining and extending the space—further distribute light.

The first level is composed of four basic zones in an open plan bisected by a hallway (the primary axis). The entrance hall, with an adjoining side office, leads directly into the double-height stairwell. Serving as a dining area, the stairwell is, by virtue of the skylights overhead, the brightest section of the house. Beyond it, a travertine fireplace anchors the main living space, which has two separate sitting areas. Finally, the kitchen/sitting room abuts a twenty-foot-square rear garden.

The most dynamic feature of the interior is the stair, a signature element that reaches sculptural status in Booth's work. The freestanding form—built by Mike Damrow—rises to join with the upper balcony, which is the connecting route between the two bedrooms. A sense of expansiveness and plasticity generated by the open railings and corners begins at the base of the stair and continues upward, sealing the space.

"There is nothing about this place that's extraneous," says Booth. "Ellen had psychologically exhausted her old house, and it was my charge to create something that was about who she is now and what she wants around her. I was forever thinking, What can I do to make it lighter, to make it simpler? In the end, it was all reductive: What was left was both Ellen and architecture." □



"Unlike most Chicago interiors, this is about light and openness," Booth notes. Illumination from the three skylights extends downward through a one-foot-wide space between the balcony and the walls that "ventilates the volume." The guest bedroom doorway was inspired by Anasazi construction. On the plinth is *The Trapeze Artist*, 1963, a wire-and-plaster sculpture by Pat Foley; *The Whole Man*, 1994, by William McBride is at left.

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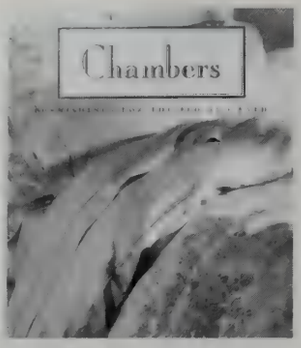


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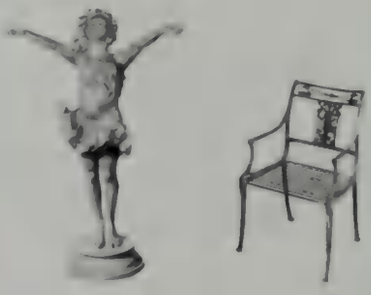


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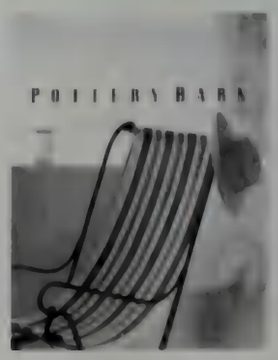
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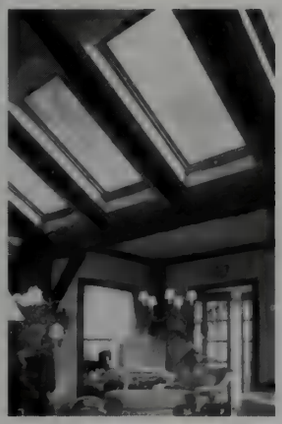
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NAVAJO PICTORIAL WEAVING

TEXTILES THAT MIRROR THE SOCIAL HISTORY OF TRIBAL LIFE

continued from page 149



Rug, circa 1925. Native hand-spun wool; 6' 9" x 4' 4". Weavings of Yeis, or Navajo Holy People, and Yeibichai ceremonies began to appear around 1900. In a portrayal of the Nightway chant dance, Talking God—a Navajo deity—was woven horizontally above four Yei dancers. UNA, Scottsdale, Arizona.

meant to preserve the attributes of his dry paintings, which are created and destroyed on the same day. Eventually, commerce prevailed over custom. It became common to find Yeis—the Holy People as represented in Navajo sand paintings—and dancers performing the Yeibichai dance portrayed on Navajo textiles.

It is a familiar habit to search for purity, for essence, in traditional cultures, always forgetting that a people as vigorous as the Navajo usually take a more elastic, functional view of tradition than do their Anglo admirers. That is largely the difference between tradition as survival and tradition as showcase. The pictorial tradition in Navajo weaving is neatly poised between the realities of commerce, of forced adaptation, and what might be called the internal, spiritual and domestic realities of Navajo life. In that sense, pictorial weaving is perfectly emblematic of the path the Navajo have found themselves taking ever since they first encountered the Spanish some four hundred years ago. □

MODERN MANHATTAN

ART DECO INFORMS A PENTHOUSE

continued from page 145

dows overlooking Manhattan was dramatic, but the architects thought it needed to be anchored by a wall paneled in cherrywood, which they rendered again in a manner reminiscent of Ruhlmann. The carpet echoes the Frank Lloyd Wright motif seen in the dining room panels. "We allude to such motifs even though we're not trying to replicate them," says Gross. "That's the way we approach things—we like to go to the historic source but then make changes."

Joseph Giovanniello, an architect at GF55 who helped oversee much of the detailing, says that many of the drawings were executed at full scale. "Ruhlmann inspired our design for the television cabinet in the living room as well as the cabinetry in the dining room," Giovanniello says. "By using various kinds of perspectives drawn at full scale, we could work out the right proportions, including the inlays and detailing in the cabinetry. We did the drawings the same way Ruhlmann might have—by hand."

The architects increasingly found themselves designing most of the apartment's furnishings. "The owners would ask us to design more and more of the furniture as we went along," says Gross. "It just seemed to happen naturally." The husband agrees. "The more we worked on the apartment with the architects, the more we enjoyed the process," he says. Thus GF55 ended up designing the bedroom furniture, which includes the bedstead, the night tables, the audio cabinet and the dressers. "We wanted the bedroom to look unified but not be too repetitive," Gross explains. "So we decided on bird's-eye maple and introduced a column motif. But we changed the column's scale from piece to piece."

The result of GF55's approach is a unified apartment in which the flow of spaces and the panoramic views are not only reinforced but enhanced. And within this shell, each room has its own distinct character, forming a sumptuous yet clarified setting for the glass collection. □

NEOCLASSICAL SETTING FOR A MUSICAL COLLECTION IN ENGLAND

continued from page 166

1664. Cobbe bought the instrument from a Dutch museum that was deaccessioning it and later saw inside the case the brand WP, which he knew could mean it had been part of the collection at Whitehall Palace. Purcell, the "royal tuner and mender," would have tuned the instrument weekly and known it well.

Another evening consisted of Akiko Ebi playing Chopin in a concert to raise money for the restoration of Chopin's piano. "Her music lifted everyone to the ceiling," says Cobbe.

During concert intervals he shows guests the house and the instruments, jumping enthusiastically from one piano to the next, playing appropriate music on each, the qualities of each apparent by such immediate contrast. "I see very nice things happen when people hear sounds they have never experienced before," he says. "There are deep implications in the relationship of a work of music to the instrument the composer knew. They are absolutely inseparable, like building materials and architecture. For example, the quadruple-strung piano made by Conrad Graf can really whisper, hover on the edge of silence in a way that is so exactly Schubert. In performance on a modern piano you can rarely hear that. And the neat, precise yet beautiful tone of the piano by Mozart's favorite maker exactly fits his style.

"It's not that the music is bad on a modern instrument, with its liquid sound, but having heard it on an instrument of the time, you can go back to the music with an educated ear."

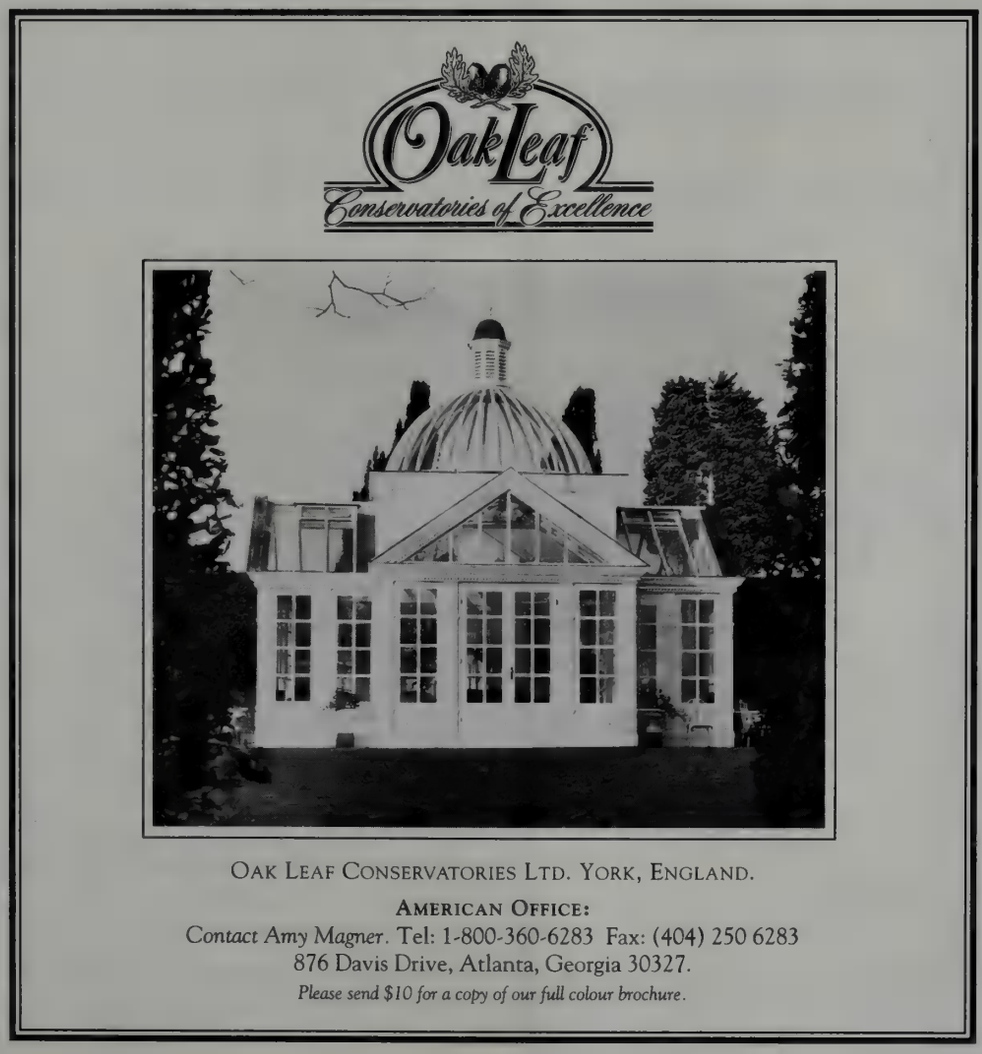
Scholars and academics are welcome by appointment. Some members of the Moscow Conservatory came, and when Henryk Górecki had two days in England, he spent one of them at Hatchlands, wrote a poem in the visitors' book and was so moved by the instruments, particularly Chopin's piano, that he nearly missed his plane back to Poland.

And, of course, Cobbe has the pleasure of playing the instruments himself. Musical friends join in, bringing viols or lutes to play with the harpsichord or virginals, singing Schubert lieder or Mozart arias with the corresponding pianos. There will certainly be music after dinner. "Music is a pastime," he says. "I play the piano the way many people do. It's just that I have taken it ad absurdum."

Music is but one of his many talents. He also restores paintings, puts other people's houses in order, paints canvases that are scenes of what he calls "interiors that people inhabit, light as it comes through an aperture and what happens to it after that." His enthusiasms are wide but not as diverse as they might seem. "All my work is a question of line, composition, volume and balance," he says. "It all comes from drawing, a discipline that leads to every particular. There are tremendous overlaps with all the arts, a rhythm to be established in music, architecture, hanging pictures or even arranging furniture."

He is still building his collection and recently bought one of only three known seventeenth-century English harpsichords. The major rooms are filled, and new acquisitions are spilling over into the four large halls. No collection is ever complete, but in this field, "there's no such thing as a shopping list," he says. "You have to know if an instrument exists. If anyone knows whether the harpsichord that Robert Adam designed for Catherine the Great was ever built, I would love to hear from them. If anyone knows where it is, please get in touch *immediately*." □

Hatchlands Park grounds are open from March 31 to October 31 on Tuesdays, Wednesdays, Thursdays, Sundays and bank holiday Mondays from 2 p.m. to 5:30 p.m., and on Fridays in August. The Cobbe Foundation, Hatchlands Park, East Clandon, Surrey GU4 7RT, England; 44-1483-222787.



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REFURBISHING A WRIGHTIAN LEGEND IN PHOENIX

continued from page 138

added to the east of the original building, increasing the number of rooms from 243 to 498. Wright's widow, Olgivanna, oversaw the renovation and expansion of the hotel in collaboration with Taliesin Architects, based in Wright's old studio at Taliesin West in Scottsdale.

In 1992 the Grossmans brought in Vernon Swaback Associates, a Phoenix architectural firm with a strong connection to Wright. Vernon Swaback and John Sather, the firm's principals, had worked for the Frank Lloyd Wright Foundation. "From the beginning our intention was to honor the hotel's mythical history rather than its literal one," says Sather, project architect for the renovation. "The literal history is far from pure, since the hotel has been added onto several times in past decades, sometimes clumsily."

In dealing with a national architectural icon like the Biltmore, "we had to be bound by its repute yet not be so overawed we didn't dare challenge its history and break some rules where we felt it was appropriate to do so," Sather notes. "Fortunately, the Grossmans weren't at all timid in this respect, and the fact that the hotel has no formal historic status allowed us to act boldly."

These bold acts include constructing a canvas-covered porte cochere and a bank of glass doors at the entrance; replacing walls in the bar and coffee shop with glass doors to emphasize the link between indoors and out; and removing the lobby carpet and putting in oak-strip flooring with a Wrightian pattern. Fountains were added outside, as well as a free-form swimming pool with a water slide with copper finials. The grounds, landscaped with lawns, flower beds and palm trees, are lit up at night, while peach floodlights give the hotel's front façade a warm glow.

"The hotel market has changed over the years, and we wanted to give the Biltmore a contemporary resort feel by incorporating playful gestures," says Peggy Grossman, who worked closely with Sather and interior designer John Cottrell. "Traditionally, the clientele was more moneyed and formal. Now it's more easygoing. There are more families and more visitors from Asia and Europe."

The goal for the interior was to make guests feel as comfortable as they would be at home. Searching through old photos, Peggy Grossman and John Cottrell discovered that the public spaces, guest rooms and cottages were furnished with wicker and rattan armchairs and sofas, along with Frank Lloyd Wright's Stickley-style chairs and tables. "The ambiance was both stylish and pleasant," Cottrell says, "and we wanted to re-create that feeling, updated to the nineties."

The Grossmans' personal touches are evident in details such as the ornate black iron cage in the lobby, which contains a pair of chirpy cockatiels. Southwestern pottery is everywhere, and the cushions scattered on the chairs have Navajo, Hopi and Zuni patterns. Behind the reception desk and in the entrance to Wright's, the hotel restaurant, artist Linda Newman painted American Indian–motif scenarios derived from the Maynard Dixon murals on Belgian linen tapestry in the Gold Room.

In the guest rooms, wicker chairs and tables are set on cream carpeting, and pillows made of dhurrie rugs are scattered on the beds. The gaudy gold-leafed ceilings have been removed to lighten the mood, and all the baths have been redone.

"When you re-create a place with the Biltmore's long history and powerful reputation, you have to reimagine its décor as its designers might have done it today," Cottrell says. "A slavish attempt to duplicate its old atmosphere would never look right."

The entrance to the Biltmore is guarded by the famous sprites, a group of elongated female concrete figures designed by Wright in 1914 for Chicago's Midway Gardens. Relocated to the hotel in 1982, they seem to preside over the Biltmore's mythological aura, which will surely endure for decades to come. □



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INSIDE THE DESIGN WORLD

Gilding the Finial

Martin Zimmerman and Melanie Denby of **Joule** have completed hand-painted rooms for such designers as Mark Hampton, Harry Schnaper and Paul Vincent Wiseman. Schnaper has taken them finials and poles for gilding. For Wiseman, they spent seven months lacquering a library and adding gilt pinstriping, glazing wall panels to complement Chinese wallpaper and graining trim to match a mahogany bar. They also provide blueprints with elevations and full-scale color renderings. "We do gouaches of our designs," says Zimmerman. Joule, 344 W. 38th St., New York 10018; 212-947-8143.



COURTESY JOULE



COURTESY JOULE

COURTESY JOULE

Gilded finials (right) and a gouache rendering with fabric swatch (left)

Sitting Pretty

A few years ago Nina Campbell, with the help of her daughter, Henrietta Konig, started buying antiques for clients—a lamp here, a chair there, some ceramics. In the fall they decided to set up shop and made room in the basement of Campbell's store, where the fabrics are displayed. "It's like a small English sitting room—decorative but comfortable. Not too chintzy," says Wendy Cholmeley, who runs Nina Bis with Konig. "There are comfy armchairs, lamps and candlesticks made into lamps, lots of dog things, an ottoman we made from old needlepoint, glass match strikers with silver collars, horn beakers with silver rims for the desk, picture frames, ceramics. One could do a whole sitting room." Nina Bis Antiques, 9 Walton St., London SW3 2JP; 171-225-1011.

On a Roll

In the late 1970s, when **Karen Beauchamp** was running a graphics design and screen-printing company on the Isle of Man, an antiques dealer walked in with a piece of wallpaper and asked if she would duplicate it. Shortly after, she discovered a large cache of European and American papers dating back to the 17th century in a paint shop on Majorca. The antiques dealer also introduced her to John Fowler, who commissioned a series of 10 wallpapers from her fledgling firm.

Today, Beauchamp not only operates a shop in the Chelsea Harbour Design Centre where her stock wallpaper and fabric lines are sold, she's also called on to authenticate and duplicate old wallpapers. She printed an architectural dado for the Andrew Johnson suite in the U.S. Treasury building and she's provided authentic papers for St. James's Palace, Frogmore and Osborne House.One of her largest projects is re-creating 21 wallpapers for an old Scottish house designed by William Leiper in the 1880s.

Beauchamp's archives hold 500 to 600 designs, and she recently bought some rolls of turn-of-the-century Sanderson murals depicting large forest scenes from Kew Gardens. Her collection of hand-printed wallpapers numbers more than 70, and she has a machine-printed line of nine designs that come in nearly 100 colorways. Her own wallpapers and fabrics are inspired by 17th-century knot gardens, Persian tiles and the designs of Archibald Knox. Alexander Beauchamp Wallpaper and Fabrics, Chelsea Harbour Design Centre, London SW10 0XE; 171-376-4556. Also available through Fonthill, 979 Third Ave., New York 10022; 212-755-6700.



COURTESY ALEXANDER BEAUCHAMP

COURTESY ALEXANDER BEAUCHAMP

Albertine (left) and *Clarissa* (above)

continued on page 180

TO THE TRADE

INSIDE THE DESIGN WORLD



COURTESY BROOKE PICKERING

Morocco Bound

Instead of sending his daughter to summer camp in 1971, rug collector Russell Pickering took her to Tangier on a buying expedition. "We went on a lot of family trips to Morocco in the '70s," says **Brooke Pickering**. "I fell in love with the weavings." Pickering became a collector and a dealer, selling Moroccan tribal rugs, blankets, shawls and saddlebags out of her New York loft. She's also sold a number of pieces to the Frank Lloyd Wright Foundation for display in Fallingwater—most of the rugs put in the house in the 1950s were Moroccan.



COURTESY BROOKE PICKERING

Pickering has developed a network of dealers in Marrakesh, but sometimes she goes to the Atlas Mountains herself and knocks on the doors of people she has heard might have some weavings for sale. "I look at a hundred Berber rugs for every one I buy because I'm pretty picky about the condition," she says, adding, "I end up drinking a lot of mint tea." The Berber rugs are characterized by abstract compositions on a dark red ground, according to Pickering, who last year coauthored a book called *Moroccan Carpet*. Pickering has an inventory of about 300 weavings in her loft and travels to Morocco every few months to replenish her stock. By appointment only. Brooke Pickering, 212-780-9125.

Moroccan rug from High Atlas region (far left); mid-20th-century rug from Boujad region (left)

Renaissance Revival



COURTESY RENWICK & CLARKE

Renwick & Clarke, an English firm that makes traditional furniture and lamps, has married its Georgian and Queen Anne reproductions to a Renaissance craft that has been recently revived in Belgium. Lut and Frederic Poppe have been re-creating gilded and embossed leather (left), with such designs as *Dragon*, based on 18th-century chinoiserie images; *Abondance*, from leather panels in Rubens's home in Antwerp; and *Korfus*, used in the grand entrance of the prince of Merode's castle at Westerloo. Renwick & Clarke, Plaza 535, King's Rd., London SW10 0SZ; 171-823-3911.

Embroidered Yarns



COURTESY JANET SHAND KYDD

It's all the way to Suffolk for the antique textiles offered by Janet Shand Kydd, who stocks French and English pieces starting from the 17th century at her shop **The Green Room**, which is open Fridays and Saturdays only.

"There is a broad cross section, from fine embroidery (right) mainly for collectors [she recently was showing a 17th-century English embroidered panel] to draperies, bedcoverings, bed linens and wall hangings—and the odd upholstered chair," she says. "I have an Edwardian armchair that I've copied a few times. I upholster it in a regatta stripe for London and a pale stripe in the country." She also offers textiles from Africa, India and the Orient and consults on interior design projects. The Green Room, 2 Church St., Framlingham, Woodbridge, Suffolk IP13 9BE; 1728-723009.

In the Showrooms

Quadrille's (212-753-2995) relationship with the French firm **Charles Burger** continues. In the current Burger Collection is *Lancret Moiré*, a cotton-and-viscose blend printed with traditional rambling roses and ribbons. The real story is the colors of the shimmering moiré backgrounds: "Framboise" has all the dazzle of strawberry ice with the roses in yellow; "nil" is a steely blue gray with the roses in orange; "saumon" is the palest pink with grass-green roses; and "or" is more buttercup than gold, with roses in royal blue.


COURTESY QUADRILLE

Charles Burger's *Lancret Moiré* at Quadrille


COURTESY TRAVERS

***Turandot* at Travers**


COURTESY BRUNSCHWIG & FILS

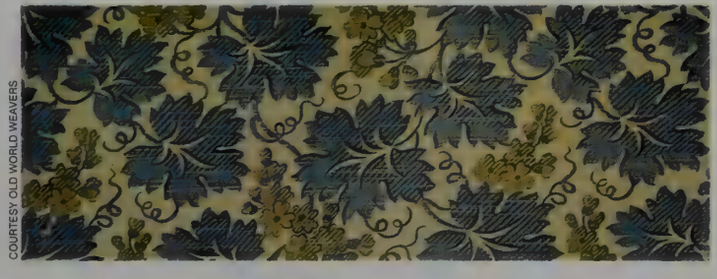
***Cesto Cerezas* at Brunschwig & Fils**

Much less formal is the pleasantly faded *Fairie Enchantée*, with beige chrysanthemums and a blue scroll image. *Rivière Enchantée* has the same softly printed image, in this case a flower design between meandering borders suggestive of a riverbank. *Draperie Toile* was created originally during the French Revolution as a reaction against the sophisticated toiles of the period. Printed on 100 percent linen, *Draperie* shows a house as a child would draw it, an oversize bird and a child on a rope swing, all embowered in enormous bouquets.

Carnavalet at **Travers** (212-888-7900) is a large-scale printed floral design of pansies, peonies, poppies, roses and lilacs. *Turandot* is a chinoiserie design of Chinese court ladies in flowing robes, surrounded by enormous peonies and roses in reds, blues and yellows, all against a mottled tan background, suggesting an old Chinese courtyard wall. *Medici Squares* is a regular grid of small, raised squares of velvet.

Brunschwig & Fils (212-838-7878) has traditional designs in fresh colors. *Cesto Cerezas* shows Chinese Export bowls and baskets, suspended in space and overflowing with red cherries. *Fresco di Pompei* is a smudged design of birds, ducks, deer and rabbits poised amid clumps of flowers.

Old World Weavers, in its vastly expanded showroom at **Stark Carpet** (212-752-9000), has *Moro*, a design of small, old-fashioned roses, surrounded by a pattern of leaves and urns printed as though it were stenciled. *Cesto* is clusters of chrysanthemums, roses, tulips and grapes in reds and yellows with an image, also seemingly stenciled, of a blue basketwork urn. *Standen* has closely patterned grape leaves in a William Morris style printed on a roughly woven cotton. A real tour de force is presented by *Finestra Aperta*, a Régence window open to a lawn with classical follies and strolling people. Bordering the black-and-white picture are broad stripes of paisley. □


COURTESY OLD WORLD WEAVERS

***Standen Blue* from Old World Weavers**

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A listing of the designers, architects and galleries featured in this issue.

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C. V. Lantana Indah 62
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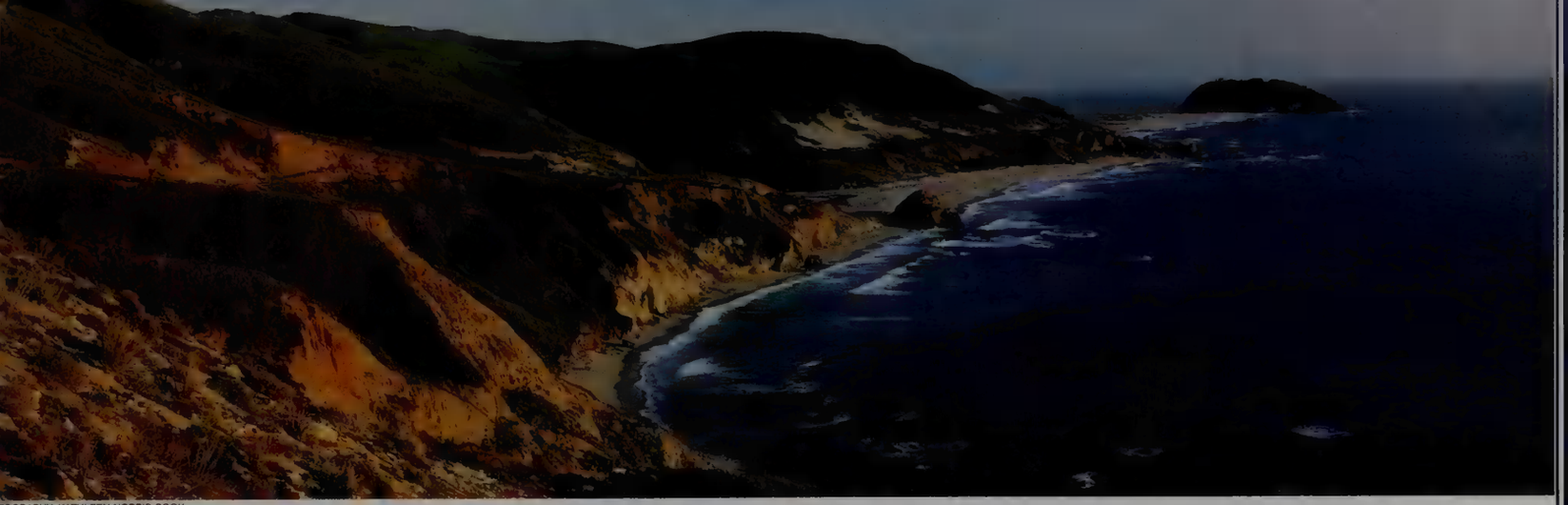
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Pages 168–172:

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